TENTH REVISED EDITION

A MANUAL OF STYLE

with SPECIMENS OF TYPE

IF you write or edit books, articles, or advertising copy, or IF you print or have anything to do with the numerous operations that enter into the printed word, YOU can use with pleasure and profit this MANUAL OF STYLE—for thirty years the standard working tool of printers, editors, authors, advertisers, typographers, and proofreaders.

THE UNIVERSITY OF CHICAGO PRESS

$3.00
Tenth revised edition
Sixth printing

STYLES change in *style*. Not only does the manner of writing, the mode of expression change with the times, but the mechanics of producing the written word must fit the word, the occasion, and must be effectively presented to the reader—or it may not be read.

There are essential proprieties in printing style—there are niceties that are a matter of taste or art. There are, of course, differences of opinion about capitalization, punctuation, italics, footnotes, indexing, and other large and small things—but for thirty years a citation from the University of Chicago Press *Manual of Style* has carried the weight of authority.

In this, its tenth revision since its first publication in 1906, typographical rules have been brought up to date, and many specimen pages of new display type faces, book type faces, foreign type faces, ornaments, and symbols have been added.

(*See Critics' Comments on back flap*)

Harold F. Weaver
October 1945

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A MANUAL OF STYLE

THE UNIVERSITY OF CHICAGO PRESS · CHICAGO

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A MANUAL OF STYLE

CONTAINING TYPOGRAPHICAL RULES
GOVERNING THE PUBLICATIONS
OF THE
UNIVERSITY OF CHICAGO
TOGETHER WITH

SPECIMENS OF TYPE

USED AT THE UNIVERSITY
OF CHICAGO PRESS

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO · ILLINOIS

COPYRIGHT 1906, 1910, 1911, 1914, 1917, 1919, 1920, 1925, 1927, AND 1937 BY THE UNIVERSITY OF CHICAGO. ALL RIGHTS RESERVED. SET UP AND PUBLISHED AT THE UNIVERSITY OF CHICAGO PRESS IN NOVEMBER 1906 NINE EDITIONS HAVE BEEN ISSUED. THE PRESENT (TENTH) WAS ISSUED JANUARY 1937. SIXTH IMPRESSION FEBRUARY 1942

PREFACE

This volume of typographical practice, now in its tenth edition, originated more than thirty years ago in a single sheet of fundamentals jotted down for his own guidance by the first proofreader at the University of Chicago Press. The first published edition of the *Manual of Style* appeared in 1906, under the authorship of the late Louis Warming, of Denver, Colorado, then assistant to the General Editor, although it had been preceded by a similar publication entitled *Style Book: Adopted and in Use for University Publications*, which was issued February 16, 1901. Changes in literary practice and new decrees of learned societies and library associations have made constant additions and revisions inevitable. In many respects with each appearance the *Manual* is a new book.

Typography, like any art, is bound by conventions and rules. Perhaps in the deference which must be paid to consistency and uniformity of style it is as confined to precept as many an exact science. Since this is a manual of practice, the apparent dogmatism in many of the prescriptions will be understandable. The publisher must decide, or at least act as if a decision had been made, in cases where scholars are still debating. Few of the rules contained in this book are absolutely inviolable. They were not devised to torment or to plague the author but to aid him in obtaining for his work the virtue of consistency.

It is hoped that the pages of this new edition will bear their own testimony to the painstaking and capable efforts of many members of the University of Chicago Press staff. A list of acknowledgments would include craftsmen from com-

posing room, pressroom, and office. Mary D. Alexander, assistant to the General Editor, was in general charge of the preparation of the tenth edition and is responsible for the revision of the text. H. J. Bauman, staff typographer, designed the typographic details of the book. Acknowledgment should also be made to Mary McEldowney, of the editorial staff of the *Library Quarterly*, and to contributors to previous editions: Jessie D. Whittern, of the Stanford University Press; David Stevens, of the Rockefeller Foundation; and Albert C. McFarland, Manager Emeritus of the Printing Department of the University of Chicago Press, whose influence is still apparent in the present edition.

The results of their labors are affectionately dedicated to the authors of the University and to colleagues in the various divisions of the Press. But their fondest hopes will be realized if the volume continues to serve other authors and craftsmen in the printing and publishing business who have so reassuringly acknowledged the "sweet dictates" of previous editions.

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PLANNING A BOOK

GENERAL CONSIDERATIONS

A book is planned to present the thoughts of its author in a form which shall be easy to read, pleasing to the eye, and appropriate to its subject matter. All typographical principles and rules should be directed to these ends.

Since the ideal typographer is the author's servant, he is careful never to intrude upon the reader's attention. By the selection of an allusive type face he may subtly add to the atmosphere created by the author's words, but he scrupulously avoids any typographical mannerism which might draw the reader's interest from the text to the vehicle which is conveying it. Excessive decoration, abnormally close spacing, or abnormally wide spacing, with resultant rivers of white meandering down the page, and the omission of indentation in paragraphing—all tend to misplace the attention of the reader. As Stanley Morison remarked, "the typographer's only purpose is to express not himself but his author."

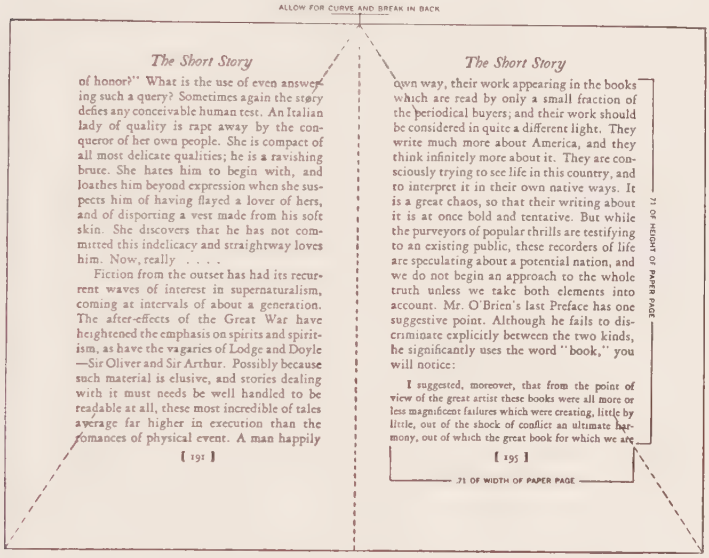
Perhaps the first concern of the typographer in planning a book is the selection of a type face which shall have the virtues of clarity, fitness to the subject, and unobtrusiveness. His next consideration is for the proportions of the type page. Although the size of the page is to a great extent governed by the purpose of the book to be planned—whether it is to be a pocket edition of a classic, a textbook, or the first edition of a biography—certain laws of harmony and certain considerations for the reader should sway the typographer in determining the length of the individual lines. The size of the type letter should influence the length of the line, and this length should likewise be governed by certain recognized psychological findings regarding eye movements.

Much of the character of a type page lies in its texture—in the balance of the white and black masses. There are rules which will guide the typographer in planning these proportions; but, as in all typographical niceties, much depends upon the designer's feeling for harmony and balance. His eye must direct him when measurement has done its part.

It is a generally accepted rule that the type page should occupy approximately one-half of the area of the paper page and that the proportions of the two should be identical. This rule, however, applies primarily to what may be termed "library books." It is subject to considerable variation in the case of textbooks, manuals, large reference books, pocket field books, and similar publications, where deep margins would be inappropriate, as well as in the case of de luxe editions, where larger margins are often desirable. A type page measuring .71 of the paper page each way is approximately one-half of its area. In measuring a type page, only the type area of the page should be considered. The running head, unless it is nearly or quite as wide as the type page, or unless there is a rule beneath it, and the drop folio, if any, are to be regarded as outside the type area. If there is a rule under the running head, the measurement should include the rule.

In determining the horizontal position of the type page, the two facing pages are considered a unit. The most pleasing marginal proportions (or those which are conventionally considered most pleasing) are secured when the three vertical margins of the open book —right, left, and center—appear to be of equal width. In the case of the center, or gutter, margin, allowance must be made for the space used in the binding process and for the resultant curve in the page. The amount of space consumed in binding and the degree to which the curve in the back of the book is apparent will vary in books of different thicknesses.

Theoretically, the vertical position of the type page should be such that the type is centered on a diagonal drawn across the paper page from the inner top to the outer bottom corner. But again the eye is a better guide to proportion than the rule, and the typographer's interest is in the optical center of the page (that is, the point which appears to the eye to be


ALLOW FOR CURVE AND BREAK IN BACK
The Short Story
of honor?" What is the use of even answering such a query? Sometimes again the story defies any conceivable human test. An Italian lady of quality is rapt away by the conqueror of her own people. She is compact of all most delicate qualities; he is a ravishing brute. She hates him to begin with, and loathes him beyond expression when she suspects him of having flayed a lover of hers, and of disporting a vest made from his soft skin. She discovers that he has not committed this indelicacy and straightway loves him. Now, really . . . .
Fiction from the outset has had its recurrent waves of interest in supernaturalism, coming at intervals of about a generation. The after-effects of the Great War have heightened the emphasis on spirits and spiritism, as have the vagaries of Lodge and Doyle —Sir Oliver and Sir Arthur. Possibly because such material is elusive, and stories dealing with it must needs be well handled to be readable at all, these most incredible of tales average far higher in execution than the romances of physical event. A man happily
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The Short Story
own way, their work appearing in the books which are read by only a small fraction of the periodical buyers; and their work should be considered in quite a different light. They write much more about America, and they think infinitely more about it. They are consciously trying to see life in this country, and to interpret it in their own native ways. It is a great chaos, so that their writing about it is at once bold and tentative. But while the purveyors of popular thrills are testifying to an existing public, these recorders of life are speculating about a potential nation, and we do not begin an approach to the whole truth unless we take both elements into account. Mr. O'Brien's last Preface has one suggestive point. Although he fails to discriminate explicitly between the two kinds, he significantly uses the word "book," you will notice:
I suggested, moreover, that from the point of view of the great artist these books were all more or less magnificent failures which were creating, little by little, out of the shock of conflict an ultimate harmony, out of which the great book for which we are
[195]
71 OF HEIGHT OF PAPER PAGE
71 OF WIDTH OF PAPER PAGE

the center) rather than in the actual center determined by measurement. He establishes the theoretical position and then moves the type page slightly until he finds the position which affords the most pleasing effect. The accompanying diagram illustrates the method of determining the relative size and position of the paper and type pages.

In page makeup, the arrangement of type matter and illustrations should likewise be carefully planned to give balance to two opposite pages considered as a whole. Where but

one illustration is to appear on a page, it should be placed somewhat above the optical center. If it is narrower than the page and has type matter down one side, it is the practice of the University of Chicago Press to place it next to the outer, rather than the inner, margin.

The utilitarian objective, no less than the pleasing typographical effect, of a well-balanced and properly spaced page should be kept in mind. Therefore, for the convenience of the general reader, all text figures and tabular matter should be placed as near as is practicable to the point of reference in the text matter, and preferably following it. This rule does not apply to small unnumbered open tables, closely related to a specific sentence and preceded by a colon; such tables can be moved only in extreme cases, because the reconstruction of the immediate reference matter is then necessary.

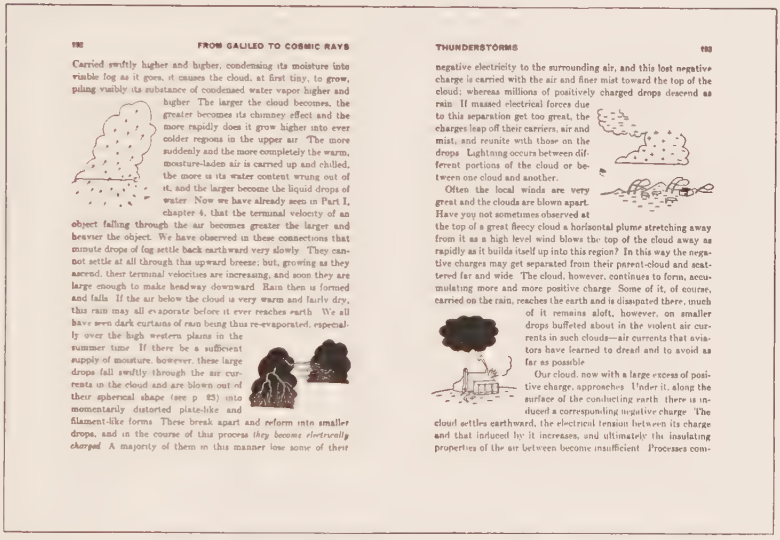
When two or more small cuts fall on each of opposite pages, they are often best arranged step-fashion on each page, from the upper left to the lower right on the verso page and from the upper right to the lower left on the recto, as shown in the illustration on the next page. There should be several lines of type next to the top and bottom of the page to preserve the outline of the normal type page.

White spaces on all sides of an illustration should appear to be equal. The width of such spaces should be governed by the general character of the page. If the page is of solid composition, the space should not be greater than the height of one line of the text type.

If the legend consists of more than one line, it should be of the same width as the illustration, except in the case of a cut narrower than the type page, placed in the center of the full width, when the legend should be as wide as the type page. In adjusting the space above and below the cut, such a legend should be considered part of the illustration. If the legend is

short, it should be centered on the width of the illustration. If type must be placed down one side of an illustration having an irregular outline, the type should follow the outline at an even distance to avoid leaving large white spaces.

Legends of all centered text figures are set the width of the text matter, except in the case of full-page illustrations of


192 FROM GALILEO TO COSMIC RAYS

Carried swiftly higher and higher, condensing its moisture into visible fog as it goes, it causes the cloud, at first tiny, to grow, piling visibly its substance of condensed water vapor higher and higher. The larger the cloud becomes, the greater becomes its chimney effect and the more rapidly does it grow higher into ever colder regions in the upper air. The more suddenly and the more completely the warm, moisture-laden air is carried up and chilled, the more is its water content wrung out of it, and the larger become the liquid drops of water. Now we have already seen in Part I, chapter 4, that the terminal velocity of an object falling through the air becomes greater the larger and heavier the object. We have observed in these connections that minute drops of fog settle back earthward very slowly. They cannot settle at all through this upward breeze; but, growing as they ascend, their terminal velocities are increasing, and soon they are large enough to make headway downward. Rain then is formed and falls. If the air below the cloud is very warm and fairly dry, this rain may all evaporate before it ever reaches earth. We all have seen dark curtains of rain being thus re-evaporated, especially over the high western plains in the summer time. If there be a sufficient supply of moisture, however, these large drops fall swiftly through the air currents in the cloud and are blown out of their spherical shape (see p. 23) into momentarily distorted plate-like and filament-like forms. These break apart and reform into smaller drops, and in the course of this process *they become electrically charged*. A majority of them in this manner lose some of their

THUNDERSTORMS 193

negative electricity to the surrounding air, and this lost negative charge is carried with the air and finer mist toward the top of the cloud; whereas millions of positively charged drops descend as rain. If massed electrical forces due to this separation get too great, the charges leap off their carriers, air and mist, and reunite with those on the drops. Lightning occurs between different portions of the cloud or between one cloud and another.

Often the local winds are very great and the clouds are blown apart. Have you not sometimes observed at the top of a great fleecy cloud a horizontal plume stretching away from it as a high level wind blows the top of the cloud away as rapidly as it builds itself up into this region? In this way the negative charges may get separated from their parent-cloud and scattered far and wide. The cloud, however, continues to form, accumulating more and more positive charge. Some of it, of course, carried on the rain, reaches the earth and is dissipated there, much of it remains aloft, however, on smaller drops buffeted about in the violent air currents in such clouds—air currents that aviators have learned to dread and to avoid as far as possible.

Our cloud, now with a large excess of positive charge, approaches. Under it, along the surface of the conducting earth, there is induced a corresponding negative charge. The cloud settles earthward, the electrical tension between its charge and that induced by it increases, and ultimately the insulating properties of the air between become insufficient. Processes com-

greater width, in which case they should be set to the full width of the illustration. Charts and plates to be inserted are usually numbered at the top in caps, with the legends in caps and small caps, set pyramid style, either beneath the illustrations or above, in accordance with the style of the work.

To maintain harmony throughout a book it is necessary that the size and style of the type used in the body of the book and that selected for chapter titles, headings, title-page, and half-title pages be harmonious, and that equivalent

headings be treated uniformly. Much of the craftsmanship which goes into good typography reveals itself in the skill and taste with which the various type styles and sizes needed in different capacities are combined to make an effective whole and in the consistency with which these styles and sizes are employed.

Two other important factors which contribute to the appearance and legibility of the printed page have to do with the spacing between words in a line and the use of leading to obtain sufficient white space between lines.

Even spacing between words is essential to insure ease of reading and to maintain uniformity in the type page as a whole. It is impracticable to adopt a standard space for all styles of type. If the type face is thin, if the individual letters are closely spaced in the words, or if the leading between the lines is very slight, the spacing between words should be correspondingly thin. On the other hand, wide type, open-spaced letters, and heavy leading call for wider spacing. It is necessary, therefore, to adopt different standards to fit different conditions.

By "standard spacing" is meant the ideal space between words ending and beginning with letters of the ordinary rounded form. In a perfectly spaced line this standard space would be increased or diminished according to the shapes of the letters between which it falls, the result to be attained being an appearance of uniformity throughout the line. For example, the standard for composition such as that in the text of this book would be a 3-to-em space, with an en quad after colons, after exclamation and interrogation points, and after periods ending sentences. Spaces next to slanting letters like "V" and "W" would be slightly less, and between straight letters like "L" and "B" slightly more, than the standard. Where the adjustment of the line to the proper length makes

it necessary to increase or decrease the standard space, these same general proportions should be maintained.

The rules that require uniform spacing between words sometimes conflict with other rules concerning an arbitrary division of words. Words of one syllable are rated as indivisible. To get in words like these, or long syllables at the end of the line, often compels thin spacing; while to drive them over to the next line makes for wide spacing. Either alternative is objectionable. To obviate the fault, the paragraph may be respaced, but this expedient is nearly always impracticable when the line is short. Even spacing often has to be sacrificed to correct divisions, but this compromise may be avoided by suggesting a slight change of wording to the author.

Letter-spacing for the purpose of filling the lines is not permissible except in forced cases of very narrow column measure, such as in tables or around cuts. Letter-spacing one word in a line with other words set solid is objectionable except in German text, where letter-spacing is employed instead of italics.

In monotype and linotype composition the difficulty of even spacing is made greater by the fact that the minimum width of the spreading, or justifying, space is fixed at about that of a 4-to-em space, and may be increased, but not diminished, from this width. The tendency, therefore, in composition done on these machines is toward wide spacing. A careful operator can, however, at the sacrifice of time, overcome this difficulty. In the case of the monotype he may omit the last letter or two of a word or syllable which he cannot get into the line, and leave them to be crowded in through thin spacing by the hand compositor. The linotype operator may hand-space the line before casting by substituting a number of thin spaces for the justifying spaces. Both these

methods are time-consumers; and they are therefore expensive, as indeed are all the operations tending toward correct spacing.

The texture and color of the type page is quite as dependent upon correct leading as upon even spacing. Although clarity and proportion demand that the lines be leaded, the typographer is to be warned against excessive leading, which tends to produce a pale, weak-looking page.

Composition that is broken in its text by lines of poetry, extracts, tables of figures, or subheads, or that has many short articles separated by dashes, requires that leads be adjusted at each break to secure uniformity in appearance. In solid composition a white line, or less, of the same height as a line of the text type, is enough to mark the distinction; but when the text is double-leaded and the margins are wide, the blank space should be proportionately wider. When the last line of a paragraph before a blank space consists of one or two words only, the resulting white space at the end of the paragraph should be taken into consideration in adding leads at this point.

THE PARTS AND THEIR FORMS

Every book consists of three major divisions: the *preliminaries*, including the title and other pages for identification, explanation, and preparation; the *text*, consisting of well-defined parts (chapters, sections, or other divisions) according to the natural progression of subject matter; the *reference matter*, composed of appendix, supplement, bibliography, glossary, vocabulary, index, or similar appended matter. The proper sequence of all the parts is shown in the accompanying outline. Indicators of pagination and page position are given wherever necessary:

Preliminaries

	PAGE
Series half-title[1]	i
Announcement or advertising card	ii
Book half-title	iii
Publisher's agencies	iv
Frontispiece[2]	
Title-page	v
Copyright and printer's imprint	vi
Dedication (if any)	vii
Blank	viii
Preface (first use of folio)[3]	ix
Acknowledgment	recto
Table of contents	recto
Errata[4]	
List of illustrations	recto
List of tables	recto
Introduction[5]	recto

[1] Used if the book is in a series; if not, begin with book half-title as p. i.

[2] Faces title-page.

[3] The editor's preface, if any, precedes the author's preface.

[4] Tipped in over title, or printed at end of table of contents.

[5] In preliminaries or as the first text page, depending on context (see p. 14).

Text

	PAGE
First half-title (if chapters have half-titles)	recto
First text page[6]	recto

Reference Matter

Appendix[7]	recto
Notes[7]	recto
Glossary[7]	recto
Bibliography[7]	verso or recto
Vocabulary[7]	recto
Index[7]	recto

The arrangement and relation of these parts, their masses and spaces, the typographical consistency of their titles, subtitles, and ornamentations—all these factors are part of the personality of a book.

THE PRELIMINARIES

The half-titles, title-page, and dedication page are all display matter, and should be consistent in their typographical treatment. No periods should be used at the ends of lines on these pages, and other punctuation should be reduced to the minimum. The preliminaries are paged with small Roman numerals; and although the numerals are not printed on any display pages, such pages are counted as if the numerals were expressed.

The half-title consists of the title only (often in shortened form) on a separate leaf preceding the title-page. A half-title is also used before each part of the text when it is broken into parts, often before the index (see p. 20) and sometimes even before each chapter.

The full title-page follows on the next recto page after the half-title. The title of the book, the name of the author, and

[6] Chapters or similar divisions after the first usually begin either on recto or verso pages but may begin, in a very formal book, on recto only.

[7] Preceded by a half-title if such style is used for other divisions of the book.

the name of the publishing house with its address are necessary elements of title-page composition. The publisher's insigne is usually added as an embellishment. Any further information on this page complicates the problem of the designer. The date of publication may appear in connection with the publisher's name, though it must appear with the copyright notice, on the following page.

The copyright notice is printed on the back of the title-page, often with a historical statement giving the date of publication and the date of subsequent impressions and new editions. The name of the printer is placed on this page.

When there is a dedication, it appears on the recto page following the copyright notice. The page following the dedication is blank.

The preface contains the author's formal statement of the purpose of the book, his instructions as to its use, and sometimes his acknowledgments, which may be a separate item if there are many. It should be set in the type of the text. In early books the preface was written in italics, and such a style is still occasionally used. A book of several editions often has a preface for each edition, numbered and signed.

The table of contents should begin on the next recto page after the preface and is usually set in a size of type smaller than the text; for instance, if the book is set in 11 point, the table of contents may be set in 9 point, as are the quotations, etc. (see Table of Contents of this book, p. vii). It should be a brief outline of the contents of the book, omitting the pages up to and including the table of contents and any advertisements or other matter foreign to the text. It should present the chapter headings; and if subtitles are given, their relation to the main headings should be shown by the use of indention, grouping, or a smaller type size. Subtitles should be set to hang indented under each chapter title; if page refer-

ences are unnecessary, the subtitles may be run in with semicolons or dashes between them. Runovers in the table of contents should have hanging indention. (See also § 287.)

The list of illustrations should match the table of contents in general style. The titles used in the list need not read exactly like the legends under the illustrations; if the legend is long, a shortened form that is not misleading may be used. If the illustrations are all text figures, the figure numbers may be aligned at the left with the word "Figure" in very small type as a heading to the column.

If there are both text figures and plates, they should be numbered separately—the figures with Arabic numerals and the plates with Roman capitals—and should be arranged in separate lists. The problem of the page number for plates may be solved by using "Facing Page" as a heading above the page numbers or the word "facing," in italics, to the left of each page number. If part of the illustrations are paged up in the text and part are inserted, the second method will cover both kinds of reference.

If the introduction is an integral part of the text, or if the information it contains is needed to present in sequence the meaning of the following chapters, it must begin with page 1 after the table of contents. If it gives merely historical and biographical matter for the purpose of explaining the position taken by the author toward other writers and toward his subject, it may be numbered in the preliminaries after the table of contents (or even before the table of contents if there is no preface). In that case chapter i must begin with page 1.

THE TEXT

The essential elements of good style are demonstrated in the typographic page. Though form is determined in every case by the nature of the manuscript, certain basic principles

must be reflected in the text page of every book. Type size has direct relation to the length of the manuscript, to the kind of material, and to the market to be reached in sales. There may be need to spread a brief manuscript over enough pages to give bulk; on the contrary, a manuscript may require compact type treatment in order to meet manufacturing and sales conditions.

For running heads of a book, the commonest usage prescribes the book title on the verso page, with the folio in Arabic numerals on the same line at the outer margin. The recto page then carries the title of the chapter or of the subject discussed in the page. There are, however, many variations from this form of running head.

As a rule, paging with Arabic figures begins with the text of the book. On the first page of each chapter the running head is omitted and the page shortened and dropped. The folio is centered at the bottom of the page, sometimes in brackets. The sink (or amount of space by which the page is shortened) should be the same on all first pages of chapters throughout the book.

The running head and folio should not be used above a full-page illustration. Such a page, however, should be counted unless the illustration is an insert on special stock, and for the benefit of the lockup the page number should be written in by the proofreader on every proof until the page is ready for press.

If a synopsis or outline precedes each chapter, it may appear at the heading of the chapter or be treated as a half-title on a separate leaf; or if chapter half-titles are used, it may be set facing the first page of the chapter on the back of the half-title. It should be set in a smaller size of type than the text.

The chapter title may be the same size as the chapter number. Subtitles of less importance are set in consistently

diminishing sizes. For example, in a book set in 12-point type all the titles of the divisions beginning new pages should be in capitals of the same size as the text. If the steps of subdivision are many, the one of first importance after the title should be set in 10-point caps. Under that the one of the next value should be 12-point small caps, and under that 10-point small cap center heads, 12-point italic sideheads, and so on. Textbooks frequently require boldface headings for ease of reference.

Titles or subtitles of two or three lines should be centered in inverted pyramid form. When consisting of more than three lines, they should be arranged in a "flush-and-hang" paragraph. In dividing into lines, the division of any word, term, or group which would result in ambiguity should be avoided. This should, however, be secondary in importance to the typographical appearance.

Poetry, quotations from other published works, letters, manuscripts, facsimiles, and similar material not part of the text are set in a type one, or preferably two, sizes smaller than the text. Poetry is centered on the type page, but prose quotations are set the full measure. Footnotes are usually set in type several sizes smaller than the text. They should be set with plain paragraph indention, with the superior reference figure separated from the first letter by a thin space (see §§ 247 ff.).

The makeup often requires careful study to bring the reference and the first two lines of a footnote on the same page. Wherever it is impossible to do this, the editor or the author should be asked to change the wording or to move the reference. If the footnote is so long that it will not all go on the same page with the reference and the author cannot make an adjustment, the continuation may be carried over to the foot of the following page and be placed preceding the footnotes

belonging to that page. A short rule (3- or 4-to-em dashes) should be inserted at the left edge of the page between such a continuation and the text of the page. When a footnote must be broken in this manner, care should be taken to make the break come within a sentence in order to suggest to a reader that the note runs on to the following page. (For rules of composition, see §§ 247–59.)

If many short footnotes (such as simple references to parts of a single work) occur on a wide page, they should be set in columns to read down. A few short references may be spaced about two picas apart to form a single line across the page.

The practice of using a single footnote for more than one textual reference should be avoided unless it is the only footnote on the page in question.

Cut-in and boxed heads should be of the same width throughout a book. They should cut in two lines below the beginning of a paragraph and should have at least two lines of the paragraph below the head. Such heads are likely to make great difficulty in paging and to cause frequent rewriting by the author.

Marginal notes should be separated from the text page by at least a nonpareil if the page is small and compact; by a pica if the type is large and the composition open. The first line of the note should align with a line of the opposite text.

A page should not begin with a short line if it is possible to avoid it, and never with such a line ending a paragraph.

More than two consecutive hyphens at the ends of lines, or more than two occurrences of the same word at the beginning or end of consecutive lines, are to be avoided. This rule should not be rigidly applied if it requires the sacrifice of good spacing or if the expense involved in changing is excessive.

The page layout should determine the typographical requirements for legends and captions and should indicate

whether illustrations should be identified by legends below them or by captions above. (For rules of composition, see §§ 266–72.)

In ordinary reading-matter, "plain paragraphs" are always used. Where it is desirable to bring into relief the opening word or words, or the number of each paragraph, use hanging indention.

In all composition, 11-point paragraph indentions are used irrespective of the size of type or measure. This is now the standard; but in rare instances it may be deviated from, where for some specific reason a deeper indention is desired. Hanging indentions should also be 11 points, to align with paragraph indentions, except in syllabus and tabular material.

A properly spaced initial letter aligns at the top with the first line of the paragraph, and at its base with the nondescending letters of the last line cut in beside it. The space below the initial governs that at the right, which should be equal to it; but the first line of type should be close to the face of the initial, unless the initial is a complete word.

In poetry, center the longest line and let the indention be governed by that, unless the longest line is of disproportionate length, in which case an average of the long lines should be struck. This procedure should give the whole poem a centered appearance. Where quotations from different poems of the same meter following each other in close succession vary but slightly in length of lines, it is best to indent all alike. Indent individual lines according to rhymes and length of lines. In blank verse, where the lines are of approximately the same length, they should be aligned. If consecutive lines rhyme, they should likewise be aligned. If the rhymes alternate, or follow at certain intervals, indent the rhyming lines alike; that is, if lines 1 and 3, and 2 and 4, rhyme, set the

former pair flush in the measure previously determined by the longest line, and indent the latter (usually 11 points); follow this scheme in any similar arrangement. Indent a very short line more.

And blessed are the horny hands of toil!
The busy world shoves angrily aside
The man who stands with arms akimbo set,
Until occasion tells him what to do.

I laugh at the lore and the pride of man,
At the sophist schools and the learned clan;
For what are they all, in their high conceit,
When man in the bush with God may meet?

So nigh is grandeur to our dust,
  So near is God to man,
When Duty whispers low, "Thou must,"
  The youth replies, "I can."

    Not lightly fall
    Beyond recall
The written scrolls a breath can float;
    The crowning fact,
    The kingliest act
Of Freedom is the freeman's vote!

For rules of composition for tables, formulas, indexes, and other broken elements in the page, see §§ 279–99, 300–307, 308–18.

REFERENCE MATTER

The reference matter of a book is as much an integral part of the volume as any other. It is, however, usually of secondary importance and therefore is set in smaller type. Care should be taken in the typographic treatment so that it shall not seem to be subordinate to the last chapter instead of being a reference device for the whole book.

If the reference matter consists of an appendix or a bibliography only, it may be treated as the equivalent of a new chapter, beginning a new page either verso or recto if the chapters are so arranged, but preferably on a recto page. If the section consists of notes to the text, it is preferable to begin on a right-hand page. A glossary, a vocabulary, or an index should also begin on a right-hand page, and may be preceded by a half-title even if no other half-titles are used except the book half-title.

The general appearance of an appendix, a bibliography, or notes is similar to that of the pages of text; but a glossary, a vocabulary, or an index consists of short lines, and these entries are usually set in two or more columns. Frequently the repetition of guide lines is necessary, especially at the tops of verso pages. (For rules of composition and examples, see §§ 308–18.)

Reference matter added after each chapter, such as a bibliography, references for further reading, or questions, should not be separated from the chapter to which it belongs. Such matter should be set a size or two smaller than the text, with a heading in caps of the same size, and should follow without break the main material of the chapter.

RULES FOR COMPOSITION

CAPITALIZATION

1. Capitalize proper nouns and proper adjectives in English, Latin, and Dutch text (see §38):

George	Elizabethan	bellum Gallicum
North America	French	Nederlandsche Taal

2. Capitalize proper nouns but not adjectives derived from them in French, Italian, Spanish, Norwegian, and Swedish text:

Paris	Copenhagen	líricos castellanos
Italia	littérature française	svenska historien
Hispanola	popolari italiani	norsk grammatik

3. Capitalize all nouns (both common and proper) and words used as nouns in German and Danish, but not the adjectives, except in German those derived from the names of persons:

das Neue
die französische Frage, *but:* die Homerische Frage
Videnskabens Fremskridt i det nittende Aarhundrede

4. Do not capitalize words derived from proper nouns that have developed a specialized meaning:

anglicize	italicize	philistine
bohemian	macadamize	platonic
bonanza	morocco	quixotic
boycott	paris green	roman (*type*)
china	pasteurize	titanic
fletcherize	pharisaic	utopia

5. Capitalize epithets used as substitutes for proper names or affixed to a name (see §9):

Holy Writ	Bloody Mary
the Pretender	Richard the Lionhearted

6. Capitalize the particles in French names, as "le," "la," "de," "du," and the Italian "di," "da" when they are not preceded by a Christian name or title; but do not capitalize them when they are preceded by such name or title:

Le Bossu	René le Bossu
La Torre	Miguel de la Torre
De Coligny	Gaspard de Coligny
D'Aubigné	Thomas d'Aubigné
(*but:* de Sitter)	Maria di Francia

7. Set "van" in Dutch and "von" in German family names in lower-case type. Observe any variations in personal signatures:

Stephen van Rensselaer	von Tirpitz
Henry van Dyke	Hugo von Martius

8. Capitalize accepted geographical names:

Mississippi River	Rocky Mountains
Strait of Gibraltar	Pikes Peak

a) Capitalize in the singular only, when following the name:

Archipelago	Fork	Park
Borough	Gap	Peninsula
Branch (*stream*)	Glacier	Plateau
Butte	Gulch	Range
Canyon	Harbor	Reservation
County[1]	Head	Ridge
Crater	Hollow	River
Creek	Mesa	Run
Delta	Ocean	Tunnel
Forest	Parish (La.)	Valley

b) Capitalize in both singular and plural, when following the name:

Hill Island Mountain Narrows Spring

[1] In Irish references: county Kildare.

c) Capitalize in the singular either preceding or following the name, and in the plural when preceding the name:

Bay	Fort	Oasis	Sea
Bayou	Gulf	Pass	Shoal
Camp (*military*)	Isle	Peak	Strait
Cape	Lake	Plain	Volcano
Desert	Mount	Point	Zone

Exceptions

Mere descriptive place references do not call for capitalization:

the valley of the Mississippi	the Indian peninsula (*but:*
the river Elbe	the Malay Peninsula)

9. Capitalize points of the compass when they indicate definite geographical parts of the country or of the world. Capitalize special names for regions and localities, imaginary appellations, and popular formations. Clear intention of special meaning is shown in the capitalization of such forms as "Eastern peoples" (of the Orient) and "Western customs" (of the Western Hemisphere):

North Atlantic states	the Equator
Continental Europe (*or* the Continent)	the Loop (Chicago)
	the Eternal City
the Far East	the Promised Land
Western world	the Badger State
the East Side (*section of a city*)	the Levant
the South	East Africa
Middle West	the North Pole

Exceptions

a) Do not capitalize adjectives derived from such names, or nouns simply designating direction:

far eastern lands	middle western states
oriental customs	the south of Europe

b) Do not capitalize localities such as directional parts of states and countries:

northern China	southern Italy
eastern Persia	northern Michigan
western Oregon	(*but:* Upper Michigan)

10. Capitalize terms for political divisions when they are used as proper names; but do not capitalize such words as "city," "state," "empire," etc., when standing alone, or when, with "of," preceding specific name (*but:* the Empire, meaning Holy Roman Empire):

United Kingdom
Evanston Township
First Ward
German Empire (*Deutsches Reich*)
French Republic (*République française*) (see §§ 2 and 38*b*)
the Republic (United States)
the Dominion (Canada)
Eleventh Congressional District
the city of Chicago
the state of Texas

11. Capitalize the names of thoroughfares, parks, squares, buildings, etc.

Fifth Avenue	the White House
Lincoln Park	Théâtre français
Trafalgar Square	Lexington Hotel

Exceptions

Do not capitalize such general designations of buildings as "courthouse," "post office," "library," and the like, unless the context gives the single word the value of a proper name.

When the text is in a foreign tongue, names of thoroughfares, etc., are to be capitalized or not according to the rules of that language.

12. Capitalize the names of political parties; of religious denominations or sects; of monastic orders and their members; of philosophical, literary, and artistic schools, and their adherents:

Republican party
Conservative party
National Liberal party
the Baptist church (*but:* First Baptist Church)
Roman Catholic church (*but:* the Church of England)
Protestant
High Church
Jew
Gentile (*as a noun*)
Jesuit
Dominican
Black Friars
Epicurean
Neo-Platonism
(*but:* neo-Latin)
Stoic
the Symbolic school of painters
the Romantic movement
the Romanticists
Pharisee (*but:* scribe)

13. Capitalize the official titles of organizations and institutions:

Young People's Society of Christian Endeavor
Union League Club
State University of Iowa
Hyde Park High School
the Forty [Immortals]
Tammany Hall
Union Stock Yards
Associated Press
Typographical Union No. 16
Chicago & Alton Railroad
Macmillan Company
Hull-House
World Court

Exceptions

Do not capitalize such terms when used to designate a class; nor when standing alone even if applied to a specific institution, except to avoid ambiguity or, rarely, where the word is consistently used in place of the true name:

young people's societies
the high school at Lemont
local typographical unions
the club
the association
the company
(*but:* He joined the Hall [Tammany])
the committee

14. Capitalize political alliances and such terms from secular and ecclesiastical history as have, through their associations, acquired special significance as designations for parties, classes, movements, etc.:

Holy Alliance	Bolsheviki (*but:* bolshevist, bolshevism)
Dreibund	
Nonconformist	Nazis (*but:* naziism)
Fascists (*but:* fascism)	Soviet Russia

15. Capitalize the names of legislative, judiciary, and administrative bodies and government departments, bureaus, and offices. Capitalize the words "department," "bureau," "office," "division," etc., when they are used with a capitalized name, even though they are not part of the official title:

Congress (United States)	Chicago City Council
Senate (United States)	Circuit Court of Cook County
House of Representatives (United States)	Census Office
	the offices of the department are in _____ Building
United States Army (*but:* an army aviator)	Department of the Interior
General Assembly of Illinois	Federal Department of Justice

Exceptions

Do not capitalize such general, paraphrastic, or incomplete designations as:

the national assembly	the council
the legislature of the state	the department
the upper house of Congress	the board

16. Capitalize names of classes of a college or university:

Freshman Sophomore Junior Senior

17. Capitalize ordinals used in names of dynasties and of organizations or individuals in a succession. Spell out ordinals before the name, but in the case of names of

individuals use Roman numerals following the name (see § 130):

the Eighteenth Dynasty (*but:* in Oriental Institute scientific publications and all footnotes, the 18th dynasty, the Ming dynasty when it is a designation of a ruling house or of time; but when it is part of a historical period: "The Eighteenth Dynasty is Egypt's period of glory")

the Fifty-third Congress	Marshall Field II
the Second Illinois Regiment Band	Valkyrie III
George III	Pope Pius IX

18. Capitalize commonly accepted appellations for historical epochs, periods in the history of a language or literature, names of geological ages and strata, the words "age," "epoch," "era," and "period" themselves being capitalized only where a failure to do so would result in ambiguous meaning:

Colonial days	Pleistocene
Neolithic age (*but:* Stone Age)	Lower Carboniferous
Crusades	Christian Era
Renaissance	the Exile
Commonwealth (Cromwell's)	post-Exilic writings (see § 221*a*)
Old English (OE—see § 127*b*)	the Deluge
Middle High German (MHG)	the Reign of Terror
Medieval Latin	

Exceptions

Do not capitalize informal adjectives in such phrases as "early Algonkian" and "late Permian."

19. Capitalize names of important events:

Thirty Years' War	Franco-Prussian War
Civil War (American)	Louisiana Purchase
Battle of Gettysburg	World War (of 1914–18)
War of 1812	Peace of Utrecht

Exceptions

Do not capitalize "war" when used in the phrase "the war," without a distinguishing epithet.

20. Capitalize titles of specific treaties, acts, laws (juridical), bills, and similar documents:

Treaty of Verdun	Fourteenth Amendment
Declaration of Independence	Sherman Anti-trust Law
Magna C(h)arta	Constitution (of United States)
Versailles Treaty	(*but:* the constitution of 1846 of
Reform Bill (English)	New Jersey)

Exceptions

Do not capitalize such bills as have not yet become laws, or such treaties or laws when cited otherwise than under their formal titles:

child labor bill	the treaty at Versailles

21. Capitalize titles of honor and respect, whether religious, civil, or military, when preceding the name, and academic degrees following the name; all titles of honor or of nobility when referring to specific persons used in place of the proper name; orders (decorations) and the titles accompanying them (see § 26):

Queen Victoria
former President Taft (*not* ex-President [see § 220 n.])
Vice-President Garner
General Pershing
James Brown, Doctor of Philosophy
Thomas Graham, Fellow of the Royal Geographic Society
the Apostle to the Gentiles
E. H. Wilkins, Cavaliere della Corona d'Italia
the Duke of Kent
the Bishop of London
the Senator (*when used in place of proper name*)
William Randall, Knight of the Order of the Thistle
the Pope's policy (*referring to present incumbent*)
Sir Valentine Chirol
His Excellency

22. Capitalize civic holidays and ecclesiastical fast and feast days:

Fourth of July (the Fourth)	Passover
Labor Day	Feast of Tabernacles
Thanksgiving Day	New Year's Day

23. Capitalize creeds and confessions of faith:

Apostles' Creed	Thirty-nine Articles
Nicene Creed	Heidelberg Catechism
Augsburg Confession	Athanasian Creed

24. Capitalize all names for the Bible and other sacred books; versions and editions of the Bible; books and divisions of the Bible and of other sacred books, Christian or otherwise (see § 51*b*):

Bible
(Holy, Sacred) Scriptures (*but:* scripture[s] *used as general term for sacred writings*)
Holy Writ
Word of God
Mishna
the Upanishads
Apocrypha
the Koran
the Vedas
the King James Version
Authorized Version
Revised Version
Polychrome Bible
Septuagint
Peshitta
American Translation
Old Testament
Pentateuch
Exodus
Wisdom Literature
Synoptic Gospels (*but:* gospel *when referring to other than the Four Gospels*)
Acts of the Apostles (the Acts)
Sermon on the Mount
Lord's Prayer
Ten Commandments (Decalogue)
Book of Job

Exceptions

Do not capitalize adjectives derived from such nouns:

biblical	koranic	talmudic
scriptural	vedic	apocryphal

25. Capitalize the first word of a sentence, a word or phrase standing for a sentence, and in poetry the first word of each line:

> Out through the fields and the woods
> And over the walls I have wended;
> I have climbed the hills of view,
> And looked at the world, and descended;
> I have come by the highway home,
> And lo, it is ended.—Robert Frost

Exceptions

a) In some modern poetry only the first word of the first line (and sometimes not that, as in the following example) is capitalized. In authentic cases of such irregularity, follow copy.

> if I had the lake
> in my own front yard
> I never would work at all
> just smoke my pipe
> and dream
> by the waves
> from April
> to frosty fall
> and in winter
> I'd skate
> from early to late
> wrapped up
> in a Paisley
> shawl —Riq.

b) In Greek and Latin poetry capitalize only the first word of a paragraph, not of each verse (line):

> Τοῖσι δ' ἀοιδὸς ἄειδε περικλυτός, οἱ δὲ σιωπῇ
> εἵατ' ἀκούοντες· ὁ δ' Ἀχαιῶν νόστον ἄειδεν,
> λυγρόν, δν ἐκ Τροίης ἐπετείλατο Παλλὰς Ἀθήνη.
> τοῦ δ' ὑπερωιόθεν φρεσὶ σύνθετο θέσπιν ἀοιδὴν
> κούρη Ἰκορίοιο, περίφρων Πηνελόπεια·

Talia praefantes quondam felicia Pelei
carmina diuino cecinerunt pectore Parcae
praesentes: namque ante domos inuisere castas
heroum et sese mortali ostendere coetu
caelicolae nondum spreta pietate solebant.

26. Capitalize abbreviations for degrees and titles such as Ph.D., M.P., and F.R.G.S., initials, and designations of celestial objects (see § 44), such titles to be set without space between the letters (see §§ 48, 67, 114). Initials of persons should be spaced.

27. Capitalize abbreviations consisting of one letter, except in case of units of measurement and minor literary subdivisions (see §§ 34*a*, *b*, 48, 114):

F. (Fahrenheit)	A (Ångstrom units)
C. (centigrade)	(*but:* p., l., n., etc.)

28. Capitalize nouns and adjectives used to designate the Supreme Being, or any member of the Christian Trinity; and all pronouns referring to the same when not closely preceded or followed in the same sentence or paragraph by a distinct reference to the Deity:

the Almighty	the Spirit
the First Cause	Savior
the Absolute	Messiah
Providence (*personified*)	Yahweh
Father	Son of Man
Allah	the Logos
Son	the Virgin Mary
Holy Ghost	

"Trust Him who rules all things" (*but:* "When God had worked six days, he rested on the seventh.")

Exceptions

Do not capitalize such expressions and derivatives as:

(God's) fatherhood	messianic hope
(Jesus') sonship	christological (*but:* Christology)

29. Capitalize personifications:

For Nature wields her scepter mercilessly.

Everyman and Vice in the old English Morality plays.

The discussion was led by the Chair.

30. Capitalize the first word after a colon only when introducing a complete passage or sentence having independent meaning, as in summarizations and quotations not closely connected with what precedes. Here the colon has the weight of such expressions as "as follows," "namely," "for instance," or a similar form, and is followed by a logically complete sentence:

In conclusion I wish to say: The evidence shows that . . . .

As the old proverb has it: "Haste makes waste."

My theory is: The moment that the hot current strikes the surface . . . .

Exceptions

The first word after a colon is not to be capitalized when it introduces an element that is explanatory or logically dependent upon the preceding clause:

We have three reasons for our present economy: the nation is in debt; taxes are far too high; and other countries are threatening war.

Note that in the case of an indirect quotation or of a quotation which is grammatically joined to what precedes, neither colon nor capital is used, even though in the original the first word begins a sentence:

The old proverb says that "haste makes waste."

31. Capitalize the first word of a cited speech (or thought) in direct discourse, whether preceded by a colon or a comma (see §§30, 138):

He answered: "In that case I shall have no other recourse."

On leaving, he remarked: "Never shall I forget this day."

With the words, "Never shall I forget this day," he departed.

I thought to myself: This day I shall never forget [without quotation marks].

32. In resolutions capitalize the first words following "WHEREAS" (see § 47) and "*Resolved*" (see § 69):

WHEREAS, It had pleased God . . . . ; therefore be it

Resolved, That . . . .

33. Capitalize the first word in each section of an enumeration that has been formally introduced in sentence style (see §§ 35, 138):

His reasons for refusal were three: (1) He did not have the time, for he was employed during the day. (2) He did not have the means, or, at any rate, had no funds available at the moment. (3) He doubted the feasibility of the plan which the committee had put forward.

But: He objected *that* (1) he did not have the time; (2) he did not have the means, or, at any rate, had no funds available; (3) he doubted the feasibility of the plan.

Exceptions

In such an enumeration do not capitalize brief items which do not make complete sentences:

Three types were used: (*a*) the oral-question test, (*b*) the picture-question test, and (*c*) the performance test.

34. Capitalize a noun, or abbreviation of a noun, followed by a numeral—particularly a capitalized Roman numeral—indicating place in a sequence; also monetary designations followed by a numeral:

Room 16	Vol. I	Plate II
Ps. 20	No. 2	M. 6 (six marks)
Grades IV–VII	Book II	Fr. 5 (five francs)
Act I, scene 5	Div. III	Rm. 10 (ten Reichs-
Article VI	Part IV	mark)

Exceptions

a) In literary references do not capitalize such minor subdivisions and their abbreviations as (see §§111, 114):

chapter = chap.	article = art.	volume = vol.
section = sec.	verse = vs.	paragraph = par.
page = p.	line = l.	frontispiece = front.
column = col.	note = n.	

b) Do not capitalize such units of measurement as (see §27):

hour = h.	pound = lb.	foot = ft.
minute = min.	ounce = oz.	centimeters = cm.
second = sec.	yard = yd.	kilometers = km.

35. Always capitalize the vocative "O"; capitalize the exclamation "oh" only when beginning a sentence or standing alone (see §167):

"O Lord!" "I know not, oh, I know not!" "Oh that I were home again!" "O thou most mighty ruler!"

36. Capitalize all the principal words (i.e., nouns, pronouns, adjectives, adverbs, verbs, first words) in titles of English publications (books, newspapers, pamphlets, documents, periodicals, reports, proceedings, etc.)[2] (see §40); in divisions of works (parts, chapters, sections, poems, articles, etc.); in subjects of lectures, papers, toasts, etc.; in cap-and-small-cap and italic centered heads; in boldface cut-in heads; in cap-and-small-cap boxheads in tables. Capitalize references to parts of a specific work, such as Preface, Contents, Index (see §80*b*):

The Men Who Made the Nation
The American College—Its Past and Present
the *Report of the Committee of Nine*
What Men Live By
"In the *Proceedings of the National Education Association* for

[2] See §259 for exceptions to this rule as practiced by some University of Chicago journals.

1907 there appeared a paper entitled, 'The Financial Value of Education.' "

Such a repetition may be found in the Preface. [*But:* James Gray wrote the preface for the second edition.]

Exceptions

a) In sideheads, use lower case for all but the first word and proper names. Sideheads set in caps and small caps are exceptional but at times are used for special stressing (see § 186).

b) In botanical and zoölogical matter and in Oriental Institute publications, only first words and proper names are capitalized. This practice may properly be followed in general bibliographies (see §§ 260 ff.). An example may be found under the title "Literature Cited" in the *Botanical Gazette*. This style is very generally followed by librarians and others in the compilation of lists of books and publications.

37. In mentioning titles of newspapers, magazines, and similar publications, capitalize as indicated in section 36, but do not treat an initial definite article as part of the title except when the publication is mentioned in its own pages or when the name is used separately as a source:

The article appeared in the *School Review*.

Today practically all the communities in America are economically insufficient.—*The Social Service Review*, XXIX, 27.

38. In foreign titles, in addition to capitalizing the first word, follow these special rules (see §§ 1–4):

a) In Latin, capitalize proper nouns and adjective forms derived therefrom:

bellum Gallicum (but: *De amicitia*)

b) In French, Italian, Spanish, Swedish, and Norwegian titles, capitalize proper nouns, but not adjectives derived

therefrom, and the beginning article (if any). Omit the accent on capital letters.

La Fin du paganisme
Histoire de la littérature française
Novelle e racconti popolari italiani
Antología de poetas líricos castellanos
Meddelelser fra norsk forening for sprogvidenskap

c) In German and Danish titles, capitalize all nouns, but not the adjectives, except German adjectives derived from the names of persons:

Geschichte des deutschen Feudalwesens (but: *die Homerische Frage*)
Videnskabens Fremskridt i det nittende Aarhundrede
Berliner philologische Wochenschrift

d) In Dutch, capitalize all nouns and all adjectives derived from proper nouns:

Geschiedenis der Nederlandsche Taal

39. Capitalize titles of ancient manuscripts (see § 51*b*):

Codex Bernensis Cod. Canonicianus

40. In titles with the main words capitalized, all nouns forming parts of hyphenated compounds should also be capitalized:

Twentieth-Century Progress
The Economy of High-Speed Trains

Exceptions

a) Do not capitalize such components when other than nouns and proper adjectives (see § 36):

Fifty-first Street
World-Dominion of English-speaking Peoples
Lives of Well-known Authors

b) Do not capitalize the second part of a hyphenated word which is considered one word and not a compound:

Co-operation Anti-trust Self-restraint

41. In botanical, geological, zoölogical, and paleontological matter, capitalize the scientific (Latin) names of divisions, orders, families, and genera, but not their English derivatives:

Cotylosauria, *but:* cotylosaurs	Cruciferae, *but:* crucifers
Carnivora, *but:* carnivores	Felidae, *but:* felids

42. In botanical, geological, zoölogical, paleontological, and medical matter the names of species are never capitalized (see §§ 63, 64, 65):

Cedrus libani	*Phyteuma halleri*
Felis leo	*Conodectes favosus*
Cocos nucifera	*Angistorhinus grandis* Mehl
Carex halleriana	*A. alticephalus* n. sp. (*abbreviate genus after first time*)
Styrax californica	

43. Capitalize the names and epithets of peoples, races, and tribes:

Kafir	Buginese	Malay
Hottentot	Celestials	Negroes
Makassar	Aryans	Bushmen

Exceptions

Discriminate between tribal or racial names and mere color or localized designations:

little brown men	redskins	bushmen

44. In astronomical work, capitalize the names of the bodies of the planets, stars, and groups of stars (but not "sun," "earth," "moon," "stars"); designations of celestial objects in well-known catalogues:

Saturn	M 13[3]	BD−18°4871
Ursa Major	Bond 619	85 Pegasi
the Milky Way	NGC 6165	Lalande 5761

[3] Referring to a cluster in Messier's *Catalogue of Nebulae and Clusters.*

45. Capitalize divisions, departments, and titles of officers and of courses of study in the University of Chicago, in all official work dealing with its administration or curriculums:

(the University), the School of Business (the School), the Department of Geography (*also:* the Department), the Board of Trustees (the Trustees, the Board), the Senate, the Council, University College (*also:* the College), Dean of Faculties (*also:* the Faculty), the President, Professor of Physics, Assistant in Chemistry, Fellow, Scholar, the Van Husen Scholarship (*but:* the scholarship), courses in Political Economy, Autumn Quarter (*but:* a quarter), First Term (*but:* two terms; major, minor), Hall (referring to a University building)

46. In reproduction of letters, use capitals and small capitals for the name of town and state in the date line, the salutatory phrase at the beginning, and the signature and residence at the end. The writer's signature and address, if given at the end of a journal article or a preface, should be set in caps and small caps; but the date line should appear in caps and lower case. All such lines are treated as display matter, and punctuation is omitted at the ends of lines.

a) Place the date line with one-em indention from the right margin. If a long address precedes the date and makes two lines, set the longest line flush to the right margin and center the other one on it.

CHICAGO, ILL., June 28, 1925

but: NAGPUR, CENTRAL PROVINCES, INDIA
January 1, 1925

b) Place the salutatory phrase flush with the left margin. This should be a separate line.

DEAR MR. SMITH:
Your letter of the first of September . . . .

c) The signature is set with one-em indention from the right margin and in caps and small caps of the same size as the body of the letter, preface, or direct article. The complimentary closing line is arranged with relation to the length of the signature (see § 56):

Yours very truly,
TOM PEETE CROSS

. . . . These essays are the records of moods and sometimes contradict each other. So much the better. The only thing I hate is prejudice. The Norman coal-heaver took me for a German: he pressed the cup of cider on me, and hailed me "Kamerad!" I would rather cut my throat than be the cause of more fighting.

JOSEPH WARREN BEACH
January 10, 1925

If a signed poem is wide, the signature is set one em from right of page; if poem is narrow, the signature is centered under last character of longest line:

"O brown halo in the sky near the moon,
dropping upon the sea!
O troubled reflection in the sea!
O throat! O throbbing heart!
And I singing uselessly, uselessly all the night."

—WALT WHITMAN

d) Place the writer's address at the end of an article two ems from the left margin and center the date line upon the longest line of the address:

JOHNS HOPKINS UNIVERSITY
BALTIMORE, MARYLAND
January 10, 1925

47. Use caps and small caps for the word "WHEREAS" in resolutions (see § 32); for the word "NOTE" introducing an explanatory paragraph that cannot be used as a foot-

note (see § 186); for the word "SECTION" (see § 112) in reference to part of a document by number; for ascription to author of a direct, independent quotation (see § 182):

WHEREAS, It has pleased God . . . .
NOTE.—It should be noticed that . . . .
SECTION 1. This association shall be styled . . . .

48. Use small capitals for the abbreviations A.M. and P.M. (*ante* and *post meridiem*), and B.C. and A.D. ("before Christ" and *anno Domini*). These should be set without a space between (see § 114):

11:30 A.M.	53 B.C.	12:00 M. (noon)
4:25 P.M.	A.D. 1906	12:00 P.M. (midnight)

THE USE OF ITALICS

49. Italicize words or phrases to which it is necessary to lend emphasis; but wherever possible avoid this use of italics because of the conflict with other meanings of the italic form and in order to avoid the displeasing appearance of italics in a roman page. Italics may be used for first occurrence of terms with special meaning (see § 75).

This, however, was *not* the case.

It is sufficiently plain that the *sciences of life* at least are studies of processes.

Whatever may prove to be more particular principles of human relationships, *gradualism* rather than *catastrophism* is the universal manner of social cause and effect.

50. Italicize foreign words and phrases appearing in English text (see § 204*b*):

De gustibus non est disputandum, or, as the French have it, *Chacun à son goût.*

Exceptions

a) Use roman type for all foreign titles preceding proper names and for names of foreign institutions whose significance prevents any translation into English words:

Père Lagrange	Bibliothèque nationale
Freiherr von Schwenau	the Champs Elysées
the German Reichstag	the Museo delle Terme
Alliance française	Gymnasium

b) Roman quote all titles of articles taken from foreign-language journals (see § 80).

c) Use roman type and brackets for phonetics following a foreign word:

gothique [gɔtik]

d) Continued use of foreign words in English speech adds them to our native stock. Indicate such additions by use of roman type. Some foreign words now incorporated in English speech are these (when in doubt consult Webster):

addendum (*pl.* -da)
ad interim
ad lib[itum]
ad valorem
aide de camp
alias
Alma Mater
anno Domini
ante bellum
a posteriori
a priori
apropos
atelier
attaché
au revoir
barrage
beau ideal
billet doux
bloc
bona fide
bon ton
bouillon
cabaret
café
camouflage
capias
carte blanche
chaperon
chargé d'affaires
chef d'œuvre
chiaroscuro
clientele
confrere
consensus
contra
contretemps
corrigendum (*pl.* -da)
coup d'état
coup de grâce
crèche
cul-de-sac
datum (*pl.* data)
debris
debut
décolleté
delicatessen
demimonde
demirelievo
demi-tasse
denouement
de rigueur
dilettante
divorcée
dramatis personae
éclat
élite
en route
ensemble
entente
entree
entrepôt
entrepreneur
erratum (*pl.* -a)
et cetera
ex cathedra
ex officio
exposé
extempore
façade
fete
finis
fracas
genre
gratis
Gymnasium (*German*)
habeas corpus
habitué
hangar
hegira
hors d'œuvres
lacuna (*pl.* -ae)
laissez faire
lèse majesté
levée
literati
littérateur
lycée
mandamus
matador
matinee
mélange
mêlée

milieu	per cent	regime
mitrailleuse	per contra	résumé
mores	per diem	reveille
motif	per se	sauerkraut
naïveté	portmonnaie	savant
nee	post bellum	señor
névé	post obit	soiree
nil	prima facie	stein
nol[le] pros[equi]	pro and con[tra]	stemma
nom de plume	procès-verbal	subpoena
onus	pro rata	tête-à-tête
papier mâché	protégé	versus (v., vs.)[1]
par excellence	pro tem[pore]	via
parvenu	protocol	vice versa
paterfamilias	queue	vis-à-vis
patois	quondam	visé
per annum	ragout	viva voce
per capita	reconnaissance	Weltanschauung

51. Italicize the titles of books; of plays, essays, symphonies, and poems long enough to appear as a book; of pamphlets, published documents, newspapers, periodicals, and journals;[2] italicize the words *Journal*, *Review*, and so on, standing alone, if a part of the name of the publication. Titles of unpublished matter are roman quoted. Titles of parts of published works are roman quoted (see § 80). Titles of book series are roman quoted (see § 78):

Spencer, *Principles of Sociology*
A Midsummer-Night's Dream
the *Chicago Tribune*
the *Indianapolis Star*
Report of the United States Commissioner of Education
Paradise Lost
The Messiah
Lohengrin
Groningen Publications, No. 27

[1] *But* italicize *v.* or *vs.* when standing between two opposing terms not themselves italicized (see § 54) when otherwise the meaning would not be clear: Michigan *vs.* Minnesota, 3 to 0.

[2] *Botanical Gazette* uses italics for such titles in the text only; in footnotes, roman. Its own name is printed in caps and small caps: BOTANICAL GAZETTE.

Exceptions

a) This rule may be disregarded in extensive bibliographical lists, in tables, or in other matter where its use would result in an undue preponderance of italics (see § 36*b*).

b) Names of books of the Bible, both canonical and apocryphal, the titles of ancient manuscripts, and all symbols used to designate manuscripts should be set in roman type (see §§ 24, 109, and 127*b*):

Ps. 53:10, D16, Mb, P, J

52. Italicize the following Latin words, phrases, and abbreviations as used in literary and legal references:

circa (*ca.*) (about)
et al. (and others)
ibid. (not *ib.*) (the same reference)
idem (not *id.*)(the same person)
infra (below)
loc. cit. (place cited)
op. cit. (work cited)
passim (here and there)
q.v. (which see)
sc. (namely)
sic (thus)
supra (above)
s.v. (under a word or heading)
vide (see)

Exceptions

Do not italicize:

cf., e.g., etc., viz., v. or vs. (versus) (unless ambiguity would result; see note to word-list, p. 45)

53. Italicize *See* and *See also* as used for cross-reference in an index (see § 309), and *for* and *read* in a list of errata. In both cases the need of distinguishing the significant words calls for a reversal of the normal practice for emphasis (see § 49):

See also Sociology

for levee *read* levée

54. Italicize the names of plaintiff and defendant in the citation of legal causes; also the titles of proceedings con-

taining such prefixes as *in re*, *ex parte*, and *in the matter of*, etc.:

Conolly v. *Union Sewer Pipe Co.* but: *U.S.* ex rel. *Fisher* v. *Roger*
In re Smith
Ex parte Brown
In the matter of the petition of Henry Robinson for a writ of habeas corpus

55. Italicize address lines in speeches, reports, and letters (see § 46):

Mr. President, Ladies and Gentlemen:

Mr. John Smith
321 Dearborn Street
Chicago, Illinois

Dear Sir:
I take pleasure in announcing . . . .

56. In signatures (but not elsewhere), italicize the title added to a person's name. If this consists of only one word, it is run into the same line with the name; if of more than one, but no longer than the name, center the first letter under the name line and indent one em on the right. If the added title is longer than the name, center the name over the second line and set flush. These rules are, however, subject to the exigencies of special cases (see § 46*c*):

Arthur P. Maguire, *Secretary*

Yours very truly,
William E. Dever
Mayor of Chicago

Charles M. Gayley
Professor of English Language and Literature

57. Italicize letters, as *a*), *b*), *c*), when used to indicate subdivisions (single parenthesis if beginning a paragraph, double parentheses if run in); *a*, *b*, *c*, etc., when affixed

to the number of verse, page, or other reference figure, to denote a fractional part; and *a*, *b*, when used with page numbers to indicate left and right columns of text:

Select the best reason why gold is more costly than lead:
a) It is of finer appearance.
b) It is more scarce.
c) It is used more for jewelry.
d) It is yellow.

If the health department says the drinking water is not pure, one should (*a*) boil the water before using it; (*b*) drink sparingly; (*c*) eat vegetables and fruit.

Luke 4:31*a* p. 29*b* (=page 29, right column)

Exceptions

Use roman type for numbered divisions in italic sideheads:

1. *Normal behavior.*—It is agreed . . . .

58. Italicize letters used to designate unknown quantities, lines, etc., in algebraic, geometrical, and scientific matter:

$ac + bc = c(a+b)$ the lines *ad* and *AD* the *n*th power

59. Italicize letters in legends or in text that refer to corresponding letters in accompanying illustrations, whether or not they are in italics in the illustration:

At the point *A* above (see diagram) . . . .

60. Italicize single letters in the following cases:

Mind your *p*'s and *q*'s.
A-string the note *c*

61. Italicize references to particular letters:

the letter *u* a small *v* a capital *S*

Exceptions

a) Use Gothic letters to indicate shape:

U-shaped making a V form of an L

b) Do not italicize a letter used in place of a name in hypothetical statements, or where the initial is used alone with a dash or as a simple abbreviation:

A bought land from B without registration of title.
The news was brought at once to General M——.
Mr. G. was not at home when we called.

62. Italicize *s.* and *d.* (=shillings and pence) following numerals (the sign £ for pound sterling appears before the figure):

£1 3*s.* 6*d.*

63. In zoölogical, geological, and paleontological matter, italicize scientific (Latin) names of genus and species when used together (see §§ 41, 42, 110):

Felis leo (but: *Felis leo* Scop.) *Conodectes favosus*
Rosa caroliniana *Phyteuma halleri*

64. In botanical, geological, and paleontological matter, italicize the names of genus and species when used together, and of genus or species when used alone:

Acer saccharum *Basidiobolus* *Erythrosuchus* *Alternaria*
(but: *Viola* sp.; *Cirsium arvense* Scop.)

65. In medical text print such names in roman, avoiding italics altogether:

Bacillus typhosus B. streptococcus

66. In astronomical and astrophysical matter set in italics:

a) The lower-case letters designating certain Fraunhofer lines:

a, b, g, h

b) The lower-case letters used by Baeyer to designate certain stars in constellations for which the Greek letters have been exhausted:

f Tauri, *a* Herculis

67. When initials are used to express the titles of catalogues, as such, and not to designate a particular celestial object, such initials should be italicized (see §§ 26, 44):

BD (*Bonner Durchmusterung*) *HC* (*Harvard Circular*)
NGC (*New General Catalogue*) *HDC* (*Henry Draper Catalogue*)

68. In accordance with modern practice, roman type is used for:

a) Symbols for the chemical elements (except in the *Astrophysical Journal*):

H, Ca, Ti

b) The capital letters given by Fraunhofer to spectral lines:

A–H, K

c) The letters designating the spectral types of stars:

A5, B4, Mb

69. In resolutions, italicize the word "*Resolved*" (see § 32).

70. Italicize "*Continued*" (after a title or headline) and "*To be continued*" (at the end of an article) (see § 197):

THE SCOPE OF SOCIOLOGY—*Continued*

[*To be continued*] (centered and immediately following text matter)

QUOTATIONS

71. Set within quotation marks ("quotes") all quotations of passages in the author's own words that are run into the text (see §§ 82, 83, 185). When quoting consecutive paragraphs of the same work, repeat quotation marks at the beginning of each paragraph and close only at the end of the last paragraph. In French and Spanish, small angle marks on the lower part of the type body are used for quotation marks; in German, two primes on one type body are used, the opening quote being inverted. (Foreign quotations in roman type, however, when run into English text, are introduced and finished with the usual English quotation marks.) In Spanish and French texts, long dashes and paragraph breaks may be used in lieu of quotation marks to introduce successive speeches.

"It's like being in a lighthouse," said Peyrol. "Not a bad place for a seaman to live in." The sight of the sails dotted about cheered his heart.

"Article I. Pact of Non-Aggression

"The High Contracting Parties solemnly declare that aggressive war is an international crime and severally undertake that no one of them will be guilty of its commission.

"A war shall not be considered as a war of aggression if waged by a state which is a party to a dispute and has accepted the unanimous recommendation of the Council . . . ."

Il dit: «Quand il s'agit de la grandeur de Dieu, et les mystères de l'Evangile, il semble que l'on doive changer de maximes et de règles d'autant que toutes les actions divines sont merveilleuses ... il ne faut pas avoir recours à la vraisemblance quand les vérités se trouvent si parfaites.»

E dixeron: «Este nino sera ayna muy sesudo; e puer que el agora sabe tanto dezir; ...»—KARL PIETSCH, *Spanish Grail Fragments*, I, xxix.

Daß gerade ſolches Beſtreben, das die Nachfrage zu einer Jagd nach Ware umgeſtaltet, die Entwertung nur noch weiter treiben muß, kann nur den Spekulanten auf die letzte Mark gleichgültig laſſen: „Mag alles zugrunde gehen, wenn nur ich ſelber ſchließlich ein Weniges übrig behalte!"

72. When passages are quoted from different authors or from different works of the same author, and are not separated by intervening original matter, each passage should be set within quotation marks, unless the passages are set in smaller type. If they are set smaller, omit quotation marks and separate the passages from one another by extra leading.

73. All extracts should correspond exactly with the original in wording, spelling, and punctuation.

74. Quote a word or phrase accompanied by its definition:

"Drop folio" means a page number at the foot of the page.

75. Quote an unusual, technical, or ironical word or phrase in the text, whether or not accompanied by a word (like "so-called") directing attention to it:

Her "five o'clocks" were famous in the neighborhood.
He was elected "master of the rolls."
We then repaired to what he called his "quarter deck."
A "lead" is then inserted between the lines.
This so-called "man of affairs."

76. Quote the particular or unusual word or words to which attention is directed, in order to make the meaning clear:

I said "and," not "or"
the phrase "liberty of conscience"
the term "lynch law"
the concepts "good" and "bad"

Exceptions

Do not quote in matter discussing terms where the meaning is clear:

The definition of the word God

77. In translations, quote the English equivalent of a word, phrase, or passage from a foreign language. In etymological studies use single quotes for definitions:

Mommsen, *Römische Geschichte* ("History of Rome")
Baum, 'tree'

78. Quote the titles of book series:

"The University of Chicago Science Series"
"English Men of Letters" series
"International Critical Commentary"
the series "Handbooks of Ethics and Religion"

79. Quote the titles of short poems and songs (see § 51):

Shelley's "To a Skylark" "Just a Song at Twilight"

80. Quote the titles of subdivisions (e.g., parts, books [not names of volumes, which are set in italics], chapters, etc.) of publications; the titles of papers, lectures, sermons, articles, toasts, mottoes, etc. (see §§ 36, 50, 51):

The Beginnings of the Science of Political Economy, Vol. I: *The British School*, chap. ii, "The Theory of John Stuart Mill."

The articles "Cross," "Crucifixion," and "Crusade" in Hastings' *Dictionary of the Bible*.

The subject of the lecture was "Japan—Its Past, Present, and Future."

The next toast on the program was "Our Canadian Visitor."

The king's motto is "For God and My Country."

Exceptions

a) Botanical publications do not use quotation marks for such titles in footnote references.

b) References to the preface, introduction, table of contents, index, etc., of a specific work, should be set with capitals, without quotation marks (see § 36):

Preface, p. iii.
The Introduction contains . . . .
The Appendix occupies a hundred pages.
. . . . (for which see the Index).

81. Quote the names of ships, the titles of pictures, and the names of art objects:

the U.S.S. "Oregon" Murillo's "The Holy Family"
Daniel Chester French's "End of the Trail"

82. Set in smaller type, as a rule, all prose citations that will make five or more lines in the reduced type, and all poetry citations of two lines or more. An isolated prose quotation, or several short ones, may properly be run into the text; but a quotation of one or two lines standing near longer extracts in smaller type may be reduced as a matter of securing uniform appearance.

83. Reduced quotations should not be set within quotation marks, except in such cases as noted in section 72; nor should quotation marks, as a rule, be used in connection with italics.

84. If ellipses or the term "etc." is used, it should be included in the quotation marks when it otherwise would not be clear that it stands for an omitted part of the matter quoted. Perfect clearness in each case is the end sought:

Art. II, sec. 2, of the Constitution provides that "each state shall appoint . . . . a number of electors equal to the whole number of senators and representatives . . . ."

He also wrote a series of "Helps to Discovery, etc."

In the foregoing, "etc." indicates not that he wrote other works which are unnamed but that the title of the one named is not given in full; but, on the other hand:

> The minister, preaching from the text, "For God so loved the world," etc.

"Etc." here is placed outside the quotation marks in order to show that it does not stand for other, unnamed, objects of God's love.

85. Where alignment is desired, the quotation marks should be "cleared," i.e., should be allowed to project beyond the line of alignment:

> Maud Muller looked and sighed: "Ah me,
> That I the Judge's bride might be.
>
> . . . . . .
>
> "And I'd feed the hungry and clothe the poor,
> And all should bless me who left our door."

86. Double quotation marks are used for primary quotations; for a quotation within a quotation, single marks. Go back to double marks for a third, to single for a fourth, and so on:

> "Let me quote from Rossetti's *Life of Keats*," he said. "Mr. Rossetti writes as follows:
>
> " 'To one of these phrases a few words of comment may be given. That axiom which concludes the "Ode on a Grecian Urn"—
>
> " ' "Beauty is truth, truth beauty—that is all
> Ye know on earth, and all ye need to know,"
>
> is perhaps the most important contribution to thought which the poetry of Keats contains: it pairs with and transcends
>
> " ' "A thing of beauty is a joy forever." '
>
> "And now I shall conclude my first point," he continued, "by remarking that . . . ."

87. Omit beginning quotes before an initial letter:

> OYE unborn inhabitants of America," said Ames, "should these alphabetical letters remain legible when your eyes behold the sun after he has rolled the seasons round for two or three centuries more you will know that in *anno Domini* 1758 we dreamed of your times."

SPELLING AND ABBREVIATIONS

88. In all formal typography and in straight reading-matter it is best to spell out everything that would be offensive to the eye or puzzling if abbreviated. Specific exceptions are treated in the following rules (see §§ 111, 255).

89. Spell out titles preceding personal names, with the exception of Mr., Messrs., Mrs. (French: M., MM., Mme, Mlle), Dr., and St., which are always abbreviated, and Rev. and Hon., usually abbreviated. Abbreviate Esq., Sr., and Jr. following the name:

General Wood	Messrs. White and McIntyre
Secretary of State Hughes	Mlle Favard
Ambassador White	MM. Gourgot et Saint-Cyr
Miss Belmont	Dr. Mayo
Princess Cantacuzene	St. Andrew
Professor Moulton	Rev. Charles W. Gilkey
Senator Lodge	Hon. Frank O. Lowden
Mr. Brainerd	John M. Smythe, Esq.

Exceptions

In formal matter, such as announcements and invitations, spell out "Reverend" and "Honorable," with "the" preceding the title:

the Reverend Charles W. Gilkey
the Honorable Frank O. Lowden

90. Spell out Christian names except in copying an original signature or in quoting from another work:

Charles M. Schwab George D. Fuller

But abbreviate in a signature because of author's choice:

Geo. D. Fuller

Note the rare instance of an initial letter that is *merely a letter*, not a true abbreviation. Persons having such signature forms must make known this peculiarity lest the printer use abbreviation periods. Examples of this sort are the names:

J Harlen Bretz W J McGee
Elrick B Davis Maurice L Rothschild

91. Spell out references in text (not parenthetical or footnote citations; see § 111) to chapters, pages, lines, notes, verses, figures, plates:

The excerpt is found on page 35.

92. Spell out in isolated cases in ordinary text matter every number of less than three digits:

In 1920 there were sixty-eight cities in the United States with a population of 100,000 or over.

The price of admission was two dollars.

He won the fifty-yard dash.

Tithing is the practice of giving one-tenth of one's income.

The cook bought two pounds of sugar.

He spent a total of two years, three months, and seventeen days in jail. *But:* He spent 128 days in the hospital.

He was eighty years and four months old when he died.

Exceptions

a) Never spell out dates or page numbers:

1925 36 B.C. pp. lx–lxvii p. 2750

b) Try to treat all similar numbers in connected groups alike; do not use figures for some and spell out others. If the largest contains three or more digits, use figures for all (see § 88):

The force employed during the three months was 87, 93, and 106, respectively.

c) Dimensions, degrees, distances, weights, measures, sums of money, and like matter should be expressed in figures when appearing in mathematical or statistical text:

A board $1\frac{1}{4}$ inches thick by 18 inches wide by 20 feet 2 inches long was used.

45 miles	10° C.	45 pounds
3 cubic feet	100 bushels	$1,000
240 volts	6 meters	£3 6*s*.

93. Always use figures for decimals and percentage (but spell out the words "per cent"):

0.257	9 per cent

Always use figures with abbreviations of such measurements as:

6 mi.	$10^{M}5$ (or 10.5 mag.)
2 ft. 9 in.	1100 km/sec

94. In expressions of money, use ciphers with numbers from 1 to 9, but not with higher numbers unless in connection with fractional sums:

Articles bought for $6.00 were sold for $6.75.

The committee raised the sum of $75. (*But:* The committee raised sums of $15.50, $33.75, and $75.00 in three sales.)

95. Spell out all numbers when beginning a sentence, even if similar numbers are figures elsewhere. If this is impracticable or undesirable, reconstruct the sentence.

Five hundred and ninety-three men, 417 women, and 126 children under eighteen, besides 63 of the crew, went down with the ship.

Twenty per cent of the cost was guaranteed.

96. Spell out when beginning a sentence all terms of measurement that would otherwise be abbreviated:

Number 6 is not to be used in this display.

Pi is equal to 3.1416.

97. Spell out round numbers (i.e., approximate figures in even units, the unit being 100 in numbers of 1,000, and 1,000 in numbers of more):

The attendance was estimated at five hundred (*but:* "at 550").

He wrote a thesis of about three thousand words (*but:* "of 2,700 words").

Numbers such as 1,500, if spelled out, should read "fifteen hundred," not "one thousand and five hundred."

98. Spell out time of day when given in ordinary reading-matter:

They called at four.

WLS broadcasts at half-past two in the afternoon.

Come to dinner at seven o'clock.

Exceptions

Statistically, in enumerations, and always in designations of time with A.M. or P.M., use figures:

at 4:00 P.M. (omit "o'clock" in such connections)

99. Spell out references to the age of a person or an object:

eighty years and four months old; children between six and ten

100. Spell out numbers of centuries, of Egyptian dynasties, of sessions of Congress, of military bodies, of political divisions, of thoroughfares (see §§ 8–24):

nineteenth century	Fifteenth Infantry, I.N.G.
Fifth Dynasty[1]	Sixth Congressional District
Fifty-fourth Congress, second session	Second Ward
	Fifth Avenue

Exceptions may occur where brevity is absolutely essential.

101. Spell out references to particular decades:

in the nineties (*see* §§ 174, 176)

[1] In publications of the Oriental Institute, "5th dynasty" (see § 17).

102. Spell out the names of months except in statistical tables or long enumerations:

from January 1 to April 15 (omit, after dates, *st*, *d*, and *th*)

Spell out the days of the month, in text, when the day precedes the name of the month or when the month is not given:

The twenty-third of April is a day dear to every lover of the drama; on the twenty-third Shakespeare was born.

103. The names of states, territories, and possessions of the United States should always be spelled in full when standing alone. When they follow the name of a city or any other geographical term, it is preferable to spell them out except in lists and statistical or bibliographical matter, when the following abbreviations should be used (without space between the letters of the abbreviations):

Ala.	Iowa	Neb.	S.C.
Alaska	Kan.	Nev.	S.D.
Ariz.	Ky.	N.H.	Tenn.
Ark.	La.	N.J.	Tex.
Calif.	Mass.	N.M.	T.H.
Colo.	Md.	N.Y.	Utah
Conn.	Me.	Ohio	Va.
D.C.	Mich.	Okla.	Vt.
Del.	Minn.	Ore.	Wash.
Fla.	Miss.	Pa.	Wis.
Ga.	Mo.	P.I.	W.Va.
Idaho	Mont.	P.R.	Wyo.
Ill.	N.C.	R.I.	
Ind.	N.D.	Samoa	

104. Do not abbreviate parts of geographic names (see § 108):

Fort Wayne	Mount Wilson
Port Arthur	San Francisco

Exceptions

a) In tabular matter where space must be gained or in special cases where copy must be followed exactly, the first part may be abbreviated:

Ft. Wayne
Pt. Arthur
Mt. Wilson Contr. (*in footnotes after the first one*)
But never: S. Francisco

b) Always abbreviate (see § 108):

St. Louis Sault Ste (*without period*) Marie

105. Abbreviate in technical matter (such as footnote references, bibliographies, etc.) the words "Company," "Brothers," and "and" (& ["short and" or "ampersand"]) when forming part of the name of a commercial firm:

Macmillan Co. Harper & Bros.
Ginn & Co. Chicago & North Western Railway

Exceptions

a) When "and" connects descriptive words, it should be spelled out:

The Harris Title and Trust Company
American Steel and Wire Co.

b) In text matter and in formal display such words should be spelled out. The same regard for formal appearance discredits any abbreviation of the titles of officers of a company when such titles appear alone or following the names of persons in composition of letterheads or in letter signatures:

Harper and Brothers have recently published . . . .
The Century Company announces . . . .
The extraordinary story of the South Sea Company . . . .
J. W. Wilson, Vice-president

106. In abbreviations of governmental divisions such as National Recovery Administration, etc., use periods and omit space:

N.R.A. A.A.A. P.W.A.

107. Abbreviate the names of broadcasting stations and omit period:

WLS WMAQ WJZ

But use periods and no space in abbreviations of the broadcasting companies:

N.B.C. C.B.S.

108. Abbreviate "Saint" or "Saints" before a name (§ 104*b*):

St. Louis SS. Andrew and Christopher
St. Peter's Church Ste (*without period*) Marie

"St." should, however, be omitted in connection with names of apostles, evangelists, Church Fathers:

Luke, Paul, Augustine (*not:* St. Luke, St. Paul, etc.)

109. Abbreviate in exact references to Scripture passages (§§ 140, 187) the names of the books of the Bible, of the Apocrypha, of the Apocalyptic, and of versions of the Bible:

OLD TESTAMENT

Gen.	I and II Chron.	Isa.	Mic.
Exod.	Ezra	Jer.	Nah.
Lev.	Neh.	Lam.	Hab.
Num.	Esther	Ezek.	Zeph.
Deut.	Job	Dan.	Hag.
Josh.	Ps. (Pss.)	Hos.	Zech.
Judg.	Prov.	Joel	Mal.
Ruth	Eccles.	Amos	
I and II Sam.	Song of Sol. (*or*	Obad.	
I and II Kings	Cant.)	Jonah	

NEW TESTAMENT

Matt.	Gal.	Philem.
Mark	Eph.	Heb.
Luke	Phil.	Jas.
John	Col.	I and II Pet.
Acts	I and II Thess.	I, II, and III John
Rom.	I and II Tim.	Jude
I and II Cor.	Titus	Rev.

APOCRYPHA (APOC.)

I and II Esd.	Ecclus.	Bel and Dragon
Tob.	Bar.	Pr. of Man.
Jth.	Song of Three Children	I, II, III, and IV Macc.
Rest of Esther		
Wisd. of Sol.	Sus.	

APOCALYPTIC

En.	Asmp. M.	Ps. Sol.	Bk. Jub.
Sib. Or.	Apoc. Bar.	XII P.	Asc. Isa.

VERSIONS OF THE BIBLE COMMONLY REFERRED TO

A.V. = Authorized Version
R.V. = Revised Version
R.V.m. = Revised Version, margin
A.R.V. = American Standard Revised Version
A.R.V.m. = American Standard Revised Version, margin
E.R.V. = English Revised Version
E.R.V.m. = English Revised Version, margin
E.V. = English Version(s) of the Bible
Vulg. = Vulgate
LXX = Septuagint
MT = Massoretic text

Exceptions

But in text matter do not abbreviate references to whole books or chapters:

The story is presented in Revelation, chapter 10.

110. In zoölogical, geological, paleontological, and botanical matter, abbreviate the names of genus after the first mention, even when the species changes or when interrupted by a name of another genus:

Canis familiaris *C. familiaris* *Felis leo* *C. lupus*

111. In parenthetical literary references, in footnotes, and in bibliographical material, abbreviate any word designating a part when it is followed by a number (see §§ 27, 34, 88, 91, 255), and the word "following" after a number:

Vol. I (*pl.*, Vols.)	No. 1 (Nos.)
Ps. 20 (Pss.)	Div. III
chap. ii (chaps.)	art. iii (arts.)
sec. 4 (secs.)	p. 5 (pp.)
col. 6 (cols.)	vs. 7 (vss.)
l. 8 (ll.)	n. 9 (nn.)
Fig. 7 (Figs.)	pp. 5–7 (pages 5 to 7, inclusive)

pp. 5 f. (page 5 and the following page)
pp. 5 ff. (page 5 and the following pages)
ed. (eds., editions)

Exceptions

Act II, scene 3 (*not abbr.*)

112. Abbreviate the word "section" (see § 47) each time it is used in enumerating, except the first time:

SECTION 1. The name of the association . . . .
SEC. 2. The object of the association . . . .

113. Abbreviate, when following a numeral, the common designations of weights and measures in the metric system, as well as the symbols of measurement in common use (see §§ 27, 114):

1 m.	1 gm.	4 kg.	14° Bé.	3 h-p.
2 cm.	2 lb.	1 gal.	3 mag.	5 min.
3 sq. mi.	3 yd.	32° F.	5 cc.	7 mm.

Exceptions

In astrophysical and similar scientific matter, hours, minutes, seconds, magnitudes, etc., are expressed in tabular matter by superior letters without the abbreviating period:

$6^{h}17^{m}8^{s}$ $1^{M}8$

114. Special lists of abbreviations appear elsewhere in the text (see §§ 111, 113); rarer forms may be found through the Index. In the following list, capital letters are used if the abbreviated forms are found only with proper names.

A, Ångstrom units (*no period*)
A.B., Bachelor of Arts (*U. of C.*)
abbr., abbreviated, -ion
abl., ablative
abr., abridged
acc., accusative
acct., account
A.D., *anno Domini* (in the year of the Lord) (*small caps, before the figures*)
ad fin., *ad finem* (to the end)
ad inf., *ad infinitum* (to infinity)
ad int., *ad interim* (meanwhile)
adj., adjective
Adjt., Adjutant
ad lib., *ad libitum* (at pleasure)
ad loc., *ad hunc locum* (on this passage)
AFr., Anglo-French
agt., agent
A.L.A., American Library Association
A.M., *Artium Magister* (Master of Arts)
A.M., *ante meridiem* (before noon) (*small caps*)
Amer., American
AN, Anglo-Norman
anon., anonymous
Apr., April
art., article
A.S., Academy of Science
AS, Anglo-Saxon
A.S., *anno salutis* (in the year of salvation)
assoc., associate
asst., assistant
atty., attorney
Atty.-Gen., Attorney-General
at. wt., atomic weight
A.U.C., *anno urbis conditae* (year from the building of Rome, 753 B.C.)
Aug., August
A.V., Authorized Version
a/v, *ad valorem*
av., average
avdp., avoirdupois
Ave., Avenue
b., born; brother
B.A., Bachelor of Arts
bal., balance

bar., barometer
Bart., Baronet
bbl., barrel
B.C., before Christ (*small caps, after the figures*)
B.D., Bachelor of Divinity
bdl., bundle
Bé., Baumé
bibl., bibliotheca (library)
bibliog., bibliography, -er, -ical
biog., biography, -er, -ical
biol., biology, -ical, -ist
Bk., Book
Bldg., Building
Blvd., Boulevard
bot., botany, -ical, -ist
Brit., Britannica, British
Brit. Mus., British Museum
bro., brother
B.S., Bachelor of Science
bu., bushel (*both sing. and pl.*)
c. (*in law citations only*), chapter
C., centigrade (*with numeral*)
ca., circa or *circum* (about)
Cantab., Cantabrigiensis (of Cambridge)
cap., capital letter
Capt., Captain
Cav., Cavalry
cc., cubic centimeter
C.E., Civil Engineer
C.E., B.C.E. (common era [Jewish])
cf., compare
chap., chapter
Cia, Compañia (Company) (*no period*)
Cie, Compagnie (Company) (*no period*)
cm., centimeter (*both sing. and pl.*) (*without period in scientific publications*)
Co., Company; County
C.O.D., cash, or collect, on delivery
Col., Colonel
col., column
colloq., colloquial, -ly, -ism
Com., Committee; Commission
conj., conjugation; conjunction
cons., consonant
cont., continued
Corp., Corporal
c-p., candle-power
cr., credit
cu., cubic
cwt., hundredweight
d., daughter; died
d., denarius or *denarii* (penny and pence)
dat., dative
D.B., Bachelor of Divinity (*U. of C.*)
D.D., *Divinitatis Doctor* (Doctor of Divinity)
D.D.S., Doctor of Dental Surgery
Dem., Democrat
Den., Denmark
Dept., Department
der., derived, -ivation
diam., diameter
dict., dictionary
dist., district
div., division
do., ditto (the same)

doz., dozen
Dr., debtor; Doctor
dr., drachma
dram. pers., dramatis personae
Dr. u. Vrl., Druck und Verlag (printed and published by)
D.V., Deo volente (God willing)
E., east; English
ed., editor; edition (*pl.*, eds.)
EE, Early English
e.g., *exempli gratia* (for example)
e.m.f., electromotive force
Encyc., Encyclopedia
Eng., England; English
eng., engineer, -ing
esp., especially
Esq., Esquire
et al., *et alibi* (and elsewhere); *et alii* (and others)
etc., *et cetera* (and the others; and so forth)
et seq., *et sequens* (and the following) (*pl.*, *et sqq.*)
ex., example (*pl.*, exx.)
F., Fahrenheit; Friday
f., the following (after numeral) (*pl.*, ff.)
fasc., fascicle
Feb., February
fem., feminine (*also* f.)
ff., following (*after numeral*)
fig., figure
f.o.b., free on board
fol., folio
Fr., France; French; franc (*before the numeral*)
Fri. or F., Friday
ft., foot (*both sing. and pl.*)
fut., future
f.v., *folio verso* (on the back of the page)
g., gram (*also* gm.)
Gael., Gaelic
gal., gallon (*both sing. and pl.*)
G.A.R., Grand Army of the Republic
gen., gender; genitive
geog., geography, -er, -ical
geol., geology, -ical, -ist
geom., geometry, -trical
Ger., German, -y
Gov., Governor
gr., grain
Gr., Greek
gram., grammar
gro., gross (*both sing. and pl.*)
H., Heft (number [of a magazine]; part)
H.C., House of Commons
HDB, Hastings' *Dictionary of the Bible*
hdkf., handkerchief
hdqrs., headquarters
hist., historic, -ian, -ical
H.L., House of Lords
Hon., Honorable
h-p., horse-power
hr., hour (*both sing. and pl.*)
H.R., House of Representatives
I., Island
ibid., *ibidem* (in the same place)
IE, Indo-European (*no period*)
i.e., *id est* (that is)
in., inch (*both sing. and pl.*)
Inc., Incorporated
indef., indefinite
Inf., Infantry
inf., infinitive

infra, below (not *inf.*)
infra dig., *infra dignitatem* (undignified)
Inst., Institute, -ion
I.O.F., Independent Order of Foresters
I.O.O.F., Independent Order of Odd Fellows
Jan., January
J.D., *Jurum Doctor* (Doctor of Laws)
Jour., Journal (*also* J.)
Jr., Junior
k., carat
K.C., Knights of Columbus
kg., or kilo (*no period*), kilogram
km., kilometer
km/sec, kilometers per second
K.P., or K. of P., Knights of Pythias
Kt., Knight
κτλ, καὶ τὰ λοιπά ("and the rest")
kw., kilowatt
L., Left (*in stage directions*)
l., line (*pl.*, ll.)
lang., language
Lat., Latin
lat., latitude
lb., *libra* (pound) (*both sing. and pl.*)
l.c., lower case
L.C.M., Least Common Multiple
L.H.D., *Litterarum Humaniorum Doctor* ("Doctor of Humane Letters")
L.I., Long Island
lit., literally
Litt.D., *Litterarum Doctor* (Doctor of Letters)
LL.B., *Legum Baccalaureus* (Bachelor of Laws)
LL.D., *Legum Doctor* (Doctor of Laws)
loc. cit., *loco citato* (in the place cited)
long., longitude
Ltd., Limited
M., *Monsieur* (*pl.*, MM.); mark (*German coin; before the numeral*)
m., married; masculine; meter (*both sing. and pl.*); minute
M., *meridies* (noon) (*small cap*)
Maj., Major
Mar., March
masc., masculine (*also* m.)
math., mathematics, -ical
M.D., *Medicinae Doctor* (Doctor of Medicine)
mdse., merchandise
M.E., Mechanical Engineer; Methodist Episcopal
ME, Middle English
med., median; medical; medieval; medium
memo., memorandum
Mex., Mexico
mfg., manufacturing
mfr., manufacture, -er
Mgr, Monsignor; Monseigneur
Mgr., Manager
MHG, Middle High German
mi., mile (*both sing. and pl.*)
min., minute (*also* m.)
mo., month

Mon., or M., Monday
M.P., Member of Parliament
Mr. (*not to be written out*) (*pl.*, Messrs.)
MS, manuscript (*pl.*, MSS)
M.S., Master of Science
mus., museum; music, -ical
N., north
n., neuter; noun
N.A., North America
N.A.S., National Academy of Science
nat., natural
natl., national
N.B., *nota bene* (mark well)
NE., northeast
NED, New English Dictionary (Oxford)
neg., negative
N. Lat., North Latitude
No., *numero* (number)
nom., nominative
Norw., Norwegian
Nov., November
N.P.D., North Polar Distance
N.S., National Society; New Series; New Style (*after 1752*)
NW., northwest
ob., obit (he, she, or it died)
obs., obsolete
Oct., October
OE, Old English
OFr, Old French (*no periods*)
OHG, Old High German
ON, Old Norse
op. cit., opere citato (in the work cited)
O.S., Old Series; Old Style (*before 1752*)
Oxon., Oxoniensis (of Oxford)
oz., ounce (*both sing. and pl.*)
p., page (*pl.*, pp.); past
part., participle
pass., passive
path., pathology
pd., paid
perf., perfect
pers., person, -al
Ph.B., *Philosophiae Baccalaureus* (Bachelor of Philosophy)
Ph.D., *Philosophiae Doctor* (Doctor of Philosophy)
Ph.G., Graduate in Pharmacy
pk., peck (*both sing. and pl.*)
pl., plate
P.M., *post meridiem* (afternoon) (*s. caps*)
PMLA, Publications of the Modern Language Association
pron., pronoun
P.S., *postscriptum* (postscript)
pt., pint; point
qt., quart
quart., quarterly
R., Right (*in stage directions*)
Rep., Republican; Representative
Rev., Reverend
Rm., Reichsmark
r.p.m., revolutions per minute
S., south; Sunday
S., Seite (page)
s., second; son

s., shilling (*both sing. and pl.*)
S.A., South America
Sat., Saturday
S.B., Bachelor of Science (*U. of C.*)
s.c., small capitals
sc., *scilicet* (namely)
s.d., *sine die* ("without date")
SE., southeast
sec., second; secretary; section
Sept., September
ser., series (*but see* N.S., O.S.)
sing., singular
s.l., *sine loco* (without place)
S. Lat., South Latitude
S.M., Master of Science (*U. of C.*)
sociol., sociology
Sp., Spanish
sp. gr., specific gravity
sq., square
Sr., Senior; Señor
S.S., Steamship
St., Saint (*pl.*, SS.); *fem.*, Ste (*no period*)
S.T.B., *Sacrae Theologiae Baccalaureus* (Bachelor of Theology)
subj., subject; subjunctive
subst., substantive
Sun., or S., Sunday
SW., southwest
syn., synonym
temp., temperature
Th., or Thurs., Thursday
theol., theology, -ian, -ical
trans., transitive; translated
treas., treasurer
Tu., or Tues., Tuesday
ult., *ultimo* (last)
U.S., United States
U.S.A., United States of America; United States Army
U.S.N., United States Navy
U.S.S., United States Ship *or* Steamer
usw., *und so weiter* (and so forth)
v., verb
v. or vs., *versus* (against) (*see* p. 45 n.)
v.i., intransitive verb
viz., *videlicet* (namely)
v.n., verb neuter
voc., vocative
vol., volume
vs., verse (*pl.*, vss.)
v.t., transitive verb
W., or Wed., Wednesday
wf, wrong font (*no periods*)
wk., week
wt., weight
yd., yard (*both sing. and pl.*)
Y.M.C.A., Young Men's Christian Association
yr., year
Y.W.C.A., Young Women's Christian Association
zoöl., zoölogy, -ical

115. In quotations from other works, either modern authors, translations of a foreign extract, Old English mate-

rial, or the like, the original copy must be followed. Titles should always be quoted exactly as to wording and spelling.

116. Form the possessive of a proper name ending in *s* or another sibilant, if monosyllabic, by adding an apostrophe and *s;* if of more than one syllable (except names ending in *-ce*), by adding an apostrophe only (see §§ 175, 176):

Burns's poems	Jesus' birth	Berlioz' compositions
Marx's theories	Moses' law	Demosthenes' orations
Sophocles' stories	conscience' sake	Horace's odes

Exceptions

But in the case of a proper name ending in a silent sibilant the possessive is formed by the addition of the apostrophe and *s* whether the word is monosyllabic or not:

Charlevoix's discoveries	Des Moines's population

117. Before *h* aspirate, long *u* (or *eu*), and the words "one" and "once" use "a" as the form of the indefinite article:

a hotel (*but:* an honor)	a euphonious word
a harmonic rendition	such a one
a historical work	a union

118. The ligatures *æ* and *œ* are not used at the present day, either in Latin or Greek words or in words adopted into English from these languages. In English these words are written either with *ae*, *oe*, separately, or with *e* alone. The ligature is retained, however, in Old English and in French:

aetas, *Oedipus Tyrannus*, aesthetic (but: *hors d'œuvre*, French); *but:* maneuver, medieval, Elfric and Elfred (Alfric and Alfred in English)

119. Differentiate "farther" and "further" by using the former in the physical sense of "more remote," "at a greater distance" (with verbs of action); the latter in the abstract sense of "moreover," "in addition":

the farther end he went still farther a further reason

120. The following participles retain the final *e* in the primary word:

dyeing	hoeing	tingeing
eyeing	shoeing	vieing
hieing	singeing	tiptoeing

The following participles illustrate those that omit the *e* before the terminal (the normal change):

abridging	encouraging	judging
acknowledging	filing	mistaking
aging	firing	moving
arguing	glazing	organizing
awing	gluing	owing
biting	grudging	trudging
bluing	icing	truing
changing	issuing	wiring

121. The following list not only contains forms in which the Press style varies from the forms preferred in Webster but also contains forms which are preferred by both the Press and Webster, the inclusion of which might be helpful:

abridgment	afterward	appareled
accouter	airplane	appendixes[2]
Acheulean	almanac	Aramean
acknowledgment	ambassador	arbor
adz	amid	archeology
aegis	among	ardor
Aeolian	anemia	armor
aesthetic	anesthetic	ascendancy

[2] "Appendices" in *Astrophysical Journal.*

ascendent
Athenaeum
ax
aye
backward
bark (*vessel*)
barreled
bazaar
Beduin
behavior
biased
blessed
boulder
burned
caesura
caliber
canceled
candor
cannoneer
canyon
carcass
caroled
castor (*roller*)
catalogue
caviler
center
cesarean (*operation*)
Chaldean
check
chiseled
chock-full
clamor
clue
coeval
color
controller
co-ordinate[3]
cotillion
councilor
counselor
cozy
cue
defense
demarcation
demeanor
descendant (*n.*)
diarrhea
dieresis
disheveled
disk
dispatch
distil
downward
draft
drought
dueler
dulness
dwelt
embitter
employee
encyclopedic
endeavor
enfold
engulf
enrol (enrolled)
ensnare
enthralment
envelope (*n.*)
enwrapped
equaled
Eskimo
esophagus
exhibitor
fantasy
fayence
fetish
fetus
fiber
flavor
focused
formulas[4]
forward
fulfil (fulfilled)
fulness
gaiety
Galilean
gelatin
gild (*to cover with gold*)
gipsy
glamorous
glamour
glycerin
goodbye
Greco-Roman
graveled
gray
gruesome
guarantee (*v.*)
guaranty (*n.*)[5]
guild (*an organization*)
haematoxylin
hamartiology
hemorrhage
Hindu
honor
imbed
impaneled
imperiled
incase
inclose

[3] "Coordinate" in mathematics textbooks.
[4] "Formulae" in *Astrophysical Journal*.
[5] *Modern History* uses "guarantee" as the noun.

incrust
incumbrance
indexes (*of book*)
indices (*mathematics only*)
indorse
instal (installed)
instil (instilled)
insure
intrench (*but:* entrench, *geology*)
intrust
inward
jeweled
Judea
judgment
katabolism
kidnaper (*but:* kidnapped)
Koran
labeled
labor
lacquer
leucocyte
leveled
libeled
liter
loath
lodgment
Lukan
maneuver
Markan
marshaled
marvelous
Massoreh
Massoretic
meager
medieval
meter
microörganism
miter
modeled
Mohammedan
mold
molt
moneyed
moneys
movable
mustache
near-by (*adj.*)
near by (*adv.*)
neighbor
niter
odor
offense
one's self
oölite
oöspore
ostrakon
outward
paean
paleography
paleontology
Paleozoic
paneled
paraffin
parceled
parole
parquet
partisan
peddler
penciled
Phoenix
pigmy
plow (*n. and v.*)
practice (*n. and v.*)
premillennialism
pretense
primeval
program
quarreled
quartet
raveled
reconnoiter
refill
reinforce
rencounter
reverie
rhyme
rigor
rivaled
riveted
role
ruble
rumor
saber
salable
Savior
savor
scepter
sepulcher
skeptic
skilful
smolder
specter
staunch
steadfast
subtle
succor
sulphur
syrup
taboo
talc
technique[6]

[6] In medical work usually spelled "technic."

theater
thraldom
thrash
timbre (*of music*)
today
tormentor
toward
trammeled
tranquilize
tranquillity
traveler
trousers
truncated
Tutenkhamon
upward
vapor
vendor
vigor
vitamin
whiskey
wilful
woeful
woolen
worshiper
zoölogy

122. Differentiate between the terminations *-ise* and *-ize* as follows:

SPELL WITH *-ise*

advertise
advise
affranchise
apprise (*to inform*)
arise
chastise
circumcise
comprise
compromise
demise
despise
devise
disfranchise
disguise
emprise
enterprise
excise
exercise
exorcise
improvise
incise
mainprise
merchandise
premise
reprise
revise
rise
supervise
surmise
surprise

SPELL WITH *-ize* (*-yze*)

aggrandize
agonize
analyze
anatomize
anglicize
apologize
apostrophize
apprize (*to appraise*)
authorize
autolyze
baptize
brutalize
canonize
catechize
catholicize
cauterize
centralize
characterize
Christianize
civilize
classicize
colonize
criticize
crystallize
demoralize
deputize
dogmatize
dramatize
economize
emphasize
energize
epitomize
equalize
eulogize
evangelize
extemporize
familiarize
fertilize
fossilize
fraternize
galvanize

generalize
gormandize
harmonize
hellenize
humanize
immortalize
italicize
jeopardize
legalize
liberalize
localize
magnetize
manumize
memorialize
mercerize
mesmerize
metamorphize
methodize
minimize
modernize
monopolize
moralize
nationalize
naturalize
neutralize
organize
ostracize
oxidize
paralyze
particularize
pasteurize
patronize
philosophize
plagiarize
polarize
professionalize
protestantize
pulverize
realize
recognize
reorganize
revolutionize
satirize
scandalize
scrutinize
signalize
solemnize
soliloquize
specialize
spiritualize
standardize
stigmatize
subsidize
summarize
syllogize
symbolize
sympathize
tantalize
temporize
tranquilize
tyrannize
utilize
vaporize
visualize
vitalize
vocalize
vulcanize
vulgarize

123. Make one word of "anyone," "everyone," "today," "tomorrow," "tonight," "cannot." Distinguish between "already" and "all ready," "sometimes" and "some time(s)," "someone" and "some one (or more) of the number." Use the form "someone else's" because it is the logical one.

PUNCTUATION

124. All punctuation marks should be printed in the same style or font of type as the word, letter, character, or symbol immediately preceding them:

With the cry of *Banzai!* the regiment stormed the hill.

Luke 4:16*a; Botanical Gazette* 20:144.

Exceptions

Italic or boldface parentheses are rarely used:

(see paragraph 6*a*) (see **12b**)

125. Double punctuation is not used except with quotes, parentheses, and brackets. All except ending punctuation should be dropped before a closing parenthesis. Neither a comma nor a dash is ever retained before a parenthetical element, but, if needed in the sentence, is transferred to follow the closing parenthesis. For rules regarding the use of other points with these marks, and for examples, see §§ 133, 134, 135, 137, 142, 146, 173, and 183. An abbreviating period is never omitted before a mark of sentence punctuation, except that when an abbreviation occurs at the end of a declarative sentence the period is not doubled. When a part within a sentence needs a mark of punctuation for clearness at a point where a mark of sentence punctuation should fall, the stronger mark only is retained.

O. S. P., speaking for a study club, asks for information.

The business was organized under the name of Allen & Co.

You may well ask, "What are his qualifications?"

Who shouted, "Red apples! Ripe apples!"

PERIOD

126. A period is used to indicate the end of a declarative sentence (see § 131):

The snow is falling fast.

127. Put a period after an abbreviation (see §§ 125, 129):

Macmillan & Co., Mr. Smith, St. Paul, No. 1, *ibid.*, *s.v.*, 10 mm., 1201 E. Main St., SE. ¼ of SW. ¼, T. 3 N., R. 69 W., Sec. 11, middle of S. line, NNE. (north-northeast)

Exceptions

a) Do not use a period after the chemical symbols, the format signs of books, or the phrase "per cent":

O, Fe 4to, 8vo 2 per cent (see § 93)

b) Do not use a period after the recognized abbreviations for linguistic epochs, for titles of well-known publications in technical matter of which the initials only are given, after MS (manuscript), after letters used as names of source material (§ 51*b*), after Mme and Mlle in French (see § 89), or after Ste:

IE (=Indo-European), OE (=Old English), OFr (=Old French), MHG (=Middle High German); *AJSL* (=*American Journal of Semitic Languages and Literatures*), *ZaW* (=*Zeitschrift für alttestamentliche Wissenschaft*), *CIL* (=*Corpus Inscriptionum Latinorum*), *PMLA* (=*Publications of the Modern Language Association*), 𝔊, Q (MSS)

c) British practice countenances the omission of an abbreviating period after Mr. (see § 89).

128. Treat the metric symbols[1] as abbreviations:

6 cc. (cubic centimeters) 4 sq. dm. (square decimeters)
1 mm. (millimeter) 6 mg. (milligrams)

[1] With regard to symbols of measurement note these typographical points: *Astrophysical Journal*, 12 mm (with thin space and no period); $2^{h}3^{m}.4^{s}$ (superior abbreviations).

129. Distinguish between an abbreviation (a shortened form followed by a period) and a contraction (an abridged form using an apostrophe for omitted letters):

mfg., m'f'g sec., sec'y natl., nat'l

An old style of contraction, without the apostrophe but with the last letter set superior, is no longer in use except in copying early printed works:

w^{d} sh^{d} w^{h} y^{e}

130. Use no period after Roman numerals, even if they have the value of ordinals, except in enumerating items (see §§ 17 and 273):

Vol. IV II. The Paleozoic age
Louis XVI John Butler III

131. Omit the period after all display lines: after running heads; after centered headlines; after sideheads set in separate lines; after cut-in heads; after boxheads in tables; after superscriptions and legends that do not make more than a single line of type; after date lines heading communications; and after signatures (see § 46).

132. Omit the period after items in enumerated lists unless they make complete sentences.

133. The period is placed inside the quotation marks for appearance' sake. Put it inside the parentheses or brackets when the matter inclosed is an independent sentence forming no part of the preceding sentence; otherwise, outside (see § 125):

Tennyson's "In Memoriam."

Put the period inside the quotation marks. (*This is a rule without exception.*)

When the parentheses form a part of the preceding sentence, put the period outside (*as, for instance, here*).

EXCLAMATION POINT

134. The exclamation point is used to mark an outcry and also an emphatic or ironical comment. This may occur within a declarative sentence (see § 125):

Long live the king! "Good!" he cried.

The speaker went on: "Nobody should leave his home tomorrow without a marked ballot in their(!) pocket."

"Don't take chances!" is a good motto for automobile drivers.

In Spanish the exclamation point is used before, as well as after, the sentence, but the mark that precedes the sentence is inverted:

¡Aquí tiene V.!

135. The exclamation point is placed inside the quotation marks or parentheses when it is a part of the quoted or parenthetical matter; otherwise, outside (see § 125):

Then the captain shouted, "Cast off!"

In the example given ("What a piece of work is Man!"), the mark is properly used.

Such delicious "brownies"!

INTERROGATION POINT

136. The interrogation point is used to mark a query or to express a doubt:

Who is the author of the new volume in this series?

The prisoner gave his name as Roger Crowninshield, the son of an English baronet(?).

Can the Bible be understood by young children? is a question involved in the plan.

In Spanish the question mark is used before, as well as after, the question, but the mark that precedes the sentence is inverted:

¿Qué corresponde a cada uno de los siete signos indicados?

Exceptions

a) Indirect questions should not be followed by an interrogation point:

She asked whether he was ill.

b) A technically interrogative sentence, disguised as a question out of courtesy but actually embodying a request, does not need the interrogation point:

Will you kindly sign and return the inclosed card.

137. The interrogation point should be placed inside the quotation marks or parentheses only when it is a part of the quoted or parenthetical matter (see § 125):

Let us discuss the question: "Who is who, and what is what?"
(*But:* Who knows "what is what"?)

Were you ever in "Tsintsinnati"?

COLON

138. The colon is used to mark a discontinuity of grammatical construction greater than that indicated by the semicolon and less than that indicated by the period. It is commonly used (1) to emphasize a sequence in thought between two clauses that form complete sentences; (2) to separate a grammatically complete clause from a second one that contains an illustration or amplification of its meaning; (3) to introduce a formal statement, an extract, a speech in a dialogue. The colon often takes the place of an implied "namely," "as follows," "for instance," or similar expression.

(1) This argument undeniably contains some force: thus it is well known that a short sentence may be made to convey two meanings by the insertion or deletion of commas.

The secretion of the gland goes on uninterruptedly: this may account for the condition of the organ.

(2) Most countries have a national flower: France, the lily; England, the rose; etc.

Lambert pine: the gigantic sugar pine of California . . . .

(3) The rule may be stated thus: Always . . . .

We quote from the address: "It is high time . . . ."

Charles: "Where are you going?"

George: "To the millpond."

Exceptions

a) Such introductory words as "namely," "for instance," do not require a colon unless what follows consists of one or more grammatically complete clauses (see §§ 30, 33); otherwise use a comma (see § 31). "As follows" requires a colon if followed directly by the illustrating or enumerated terms or if the introducing clause is incomplete without them; but if the statement in which such a phrase occurs is complete or followed by other complete sentences, use a period.

He made several absurd statements. For example: Science and religion cannot live in the same world. Artists see all things purple. The rich are always the good. Understandings can be attained by being prejudiced.

This is true of only two nations—the wealthiest, though not the largest in Europe—viz., Great Britain and France.

The rules are as follows:

1. Place the line parallel to . . . .

A company publishing texts for use in secondary schools has the following sales procedure. Its sales amount to $1,000,000 per year.

1. All incoming mail . . . .
2. All orders are sent . . . .
3. After the order is approved . . . .

b) When the second clause is introduced by a conjunctive element leaving no break in sentence thought, no punctuation is needed (see § 30):

He stoutly maintained that "the whole letter is a monstrous forgery."

139. Put a colon after the salutatory phrase of a letter and after the introductory remark of a speaker addressing the chairman or the audience (see § 46*b*):

My dear Mr. Brown:

Mr. Chairman, Ladies and Gentlemen:

140. Put a centered colon (i.e., with equal space on either side) between chapter and verse in Scripture passages, between hours and minutes in time indications, and (when such style is used) between volume and page reference (see § 259):

Matt. 2:5–13; 4:30 P.M.; *Botanical Gazette* 20:144.

141. Put a colon between the place of publication and the publisher's name in literary and bibliographical references (see § 250*c*):

Clement of Alexandria (London: Macmillan), II, 97.

142. The colon should be placed outside the quotation marks. When matter ending with a colon is quoted, the colon is dropped and proper sentence punctuation is added (see § 125):

Can we understand why he writes under the head of "Notes and Comments": "Many a man can testify to the truth of the old adage"?

SEMICOLON

143. A semicolon is used to mark a more important break in sentence flow than that marked by a comma, or to sepa-

rate complete statements whose force is dependent upon their remaining in the same sentence:

> Are we giving our lives to perpetuate the things that the past has created for its needs, forgetting to ask whether these things still serve today's needs; or are we thinking of living men?
>
> This is as important for science as it is for practice; indeed, it may be said to be the only important consideration.
>
> It is so in war; it is so in economic life; it cannot be otherwise in religion.
>
> This, let it be remembered, was the ground taken by Mill; for[2] to him "utilitarianism," in spite of all his critics may say, did not mean the pursuit of bodily pleasure.

144. For enumerations within a single sentence, observe the relative values of comma, semicolon, and colon. Semicolons are to be used between the items unless these are short and simple; in a series of simple character, with little or no punctuation within the elements, comma separation is sufficient. Within each item, as between them successively, punctuation is based on desire for emphasis and clearness. If an enumerative sentence is complicated, it should be broken into two or more sentences (see § 30):

> The membership of the international commission was made up as follows: France, 4; Germany, 5; Great Britain, 1 (owing to a misunderstanding the announcement did not reach the English societies in time to secure a full quota from that country. Sir Henry Campbell, who had the matter in charge, being absent at the time, great difficulty was experienced in arousing sufficient interest to insure the sending of even a solitary delegate); Italy, 3; the United States, 7.
>
> The defendant, in justification of his act, pleaded that (1) he was very despondent over the loss of his wife; (2) he was out of work;

[2] "For" in such cases should commonly be preceded by a semicolon.

(3) he had had nothing to eat for two days; (4) he was under the influence of liquor.

Presidents Angell, of Yale; Conant, of Harvard; Butler, of Columbia; and Hutchins, of Chicago . . . .

145. Use a semicolon to separate references to various divisions of the same work (see § 168):

Gen. 2:3–6, 9, 14; 3:17; chap. 5; 6:15.
MLN, XXV, 26; XXVI, 31; XXX, 20.

146. The semicolon should be placed outside the quotation marks and should follow a closing parenthesis if the context requires a semicolon (see § 125):

Dr. Akenside speaks of a "horrid pile of hills"; along with this frank disapproval of mountains is a similar dislike for their concomitants, such as precipices, wildernesses, and even dense thickets.

Blair has a stream that slides along in "grateful errors"; in Falconer the light strays through the forest with "gay, romantic error."

> My uncle's porter, Samuel Hughes,
> Came in at six to black the shoes
> (I always talk to Sam);
> So what does he but takes and drags
> Me in the chaise along the flags,
> And leaves me where I am.

COMMA

147. The comma indicates the smallest interruption in continuity of thought or sentence structure. The examples below demonstrate (1) minor breaks of sentence flow; (2) the offset of contrast words; (3) the fundamental difference between a defining (restrictive or limiting) element and one that is incidental to the fact (non-

restrictive or non-defining); and (4) some breaks of sentence flow for logical unity of elements (see §§ 159, 161):

(1) Here, as in many other cases, what is sometimes popularly supposed to be orthodox is really a heresy, an exaggeration, a distortion, a caricature of the true doctrine of the church. The doctrine is, indeed, laid down by an authority here and there; but, speaking generally, it has no place in the standards, creeds, or confessions of the great communions; e.g., the Apostles' Creed, the Nicene Creed, the canons of the early ecumenical councils, the Westminster Confession, the Thirty-nine Articles.

(2) Shakespeare and other, lesser, poets . . . .

(3) The books which I have read I herewith return [i.e., I return only those which I have read]. *But:* The books, which I have read, I herewith return [i.e., having read all, I now return them].

(4) Gossiping, women are happy. *But:* Gossiping women are happy.

Of these four, two Americans and one Englishman started. *But:* Of these, four—two Americans and two Englishmen—started.

Some boys and girls prematurely announce themselves, usually in uncomfortable, sometimes in bad, ways.

Amos, Hosea, Isaiah, were the spokesmen for their people.

148. Use a comma to separate proper nouns referring to different individuals, places, or things.

To John, Smith was always kind.

To America, Europe awards the prize of mechanical skill.

In August, France signed the treaty.

149. Put a comma before "and," "or," and "nor" connecting the last two elements in a sequence of three or more; always put a comma before "etc.," "viz.," "namely," "i.e.":

Tom, Dick, and Harry are all here.

It may be made of copper, silver, or gold.

He saw neither the owner, the agent, nor the tenant.

Neither France for her art, nor Germany for her army, nor England for her democracy . . . .

He sent for and received a catalogue listing agricultural implements, etc.

Exceptions

Do not use a comma where such a conjunction serves to connect all the links in a brief and close-knit phrase:

I do not remember who wrote the stanzas—whether it was Shelley or Keats or Moore.

150. Ordinarily, put a comma before clauses introduced by such conjunctions as "and," "but," "for," "or," "nor," if a change of subject takes place. Such connectives between words or phrases used in contrast or in conjunction do not require a comma.

The mistake was not confined to Europe, and the confusion of thought which it implies was world-wide.

All legitimate words should be spelled out in full in text matter, but abbreviations are often needed in book work for footnotes and tables, especially in commercial work where certain signs and forms are understood.

But: They are not intelligible to the general reader and should never be used outside the particular form of composition to which they pertain.

151. Long subordinate clauses preceding a main clause are set off by a following comma:

When he arrived at the railway station, the train had gone, and the friend who had come to bid him goodbye had departed.

As the next train was not due for two hours, he decided to take a ride about the town.

While he regretted his failure to meet his friend, he did not go to his house.

Exceptions

a) Do not use a comma before an adverbial clause which logically completes the preceding main clause:

This is especially interesting because they represent the two extremes and because they present differences in their relations.

This is good because true.

I shall agree to this only if you accept my conditions.

b) Do not set off by a comma brief contrasting phrases introduced by "but," "if," and "though":

It is a cheap but valuable book.

I could not if I would.

He is honest though poor.

152. When following the main clause, a subordinate element is not set off by a comma unless parenthetical:

He did not go to his friend's house when he failed to find him at the station.

153. Use comma punctuation to set off conjunctions, adverbs, connective particles, or phrases that make a distinct break in the continuity of thought, summarizing what has preceded, enumerating what follows, or indicating an antithesis in thought to what precedes (see §§ 147, 158):

Indeed, this was exactly the point of the argument.

Moreover, he did not think the plan was feasible.

Nevertheless, he consented to the scheme.

This statement, therefore, cannot be verified.

That, after all, seemed a very trivial matter.

The gentleman was, of course, wrong.

On the other hand, it is not necessary to emphasize the fact.

However, we shall take that up later.

Consequently, he had to begin over again.

Exceptions

Do not use a comma with such words when the connection is logically close and structurally smooth enough not to call for any pause in reading:

The ruse was obvious indeed.

Therefore I say unto you, Be not afraid of them that kill the body, and after that have no more that they can do.

He was perhaps thinking of the future.

154. Use no comma before "rather," "greater," etc., in such comparative expressions as:

The time-value is to be measured in this way rather than by the time-equivalent of the strata.

There is no test of patience greater than that you have mentioned.

155. Separate two or more adjectives from one another by commas if each modifies the noun alone. If the first adjective modifies the idea of the combination of the noun and the second adjective, no comma should be used:

Shelley had proved a faithful, sincere friend.

We were accosted by a huge white owl, who said: "To-whoo!"

They were interested in the admirable political institutions of the country.

156. A participial phrase, especially when containing an explanation of the main clause, should be set off by a comma:

Being asleep, he did not hear the door open.

Exhausted by a day's hard work, he slept like a stone.

157. Set off with comma punctuation an antithetical clause or phrase introduced by "not" if the modified element is complete without it:

Men addict themselves to inferior pleasures, not because they deliberately prefer them, but because they are the only ones to which they have access.

158. For parenthetical, adverbial, or appositional clauses or phrases, use commas to indicate structurally disconnected, but logically integral, interpolations; dashes, to indicate both structurally and logically disconnected insertions (see § 178); parentheses, to indicate even less essential parts of the sentence (see § 195):

Since, from the naturalistic point of view, mental states are the concomitants of physiological processes . . . .

The French, generally speaking, are a nation of artists.

The English, highly democratic as they are, nevertheless deem the nobility fundamental to their political and social systems.

There was a time—I forget the exact date—when these conditions were changed.

I (being the person least concerned) will go as soon as the car arrives.

159. Use a comma to separate two identical or closely similar words, even if the sense or grammatical construction does not require such separation (see § 148):

Whatever is, is good.

What he was, is not known.

The chief aim of academic striving ought not to be, to be most in evidence.

160. A complementary, qualifying, or antithetical word, phrase, or clause that interrupts the sentence should be set off by commas:

Gentlemen, the present law, being of recent enactment, may not be known generally.

That, however, does not relieve from blame this defendant, who is clearly guilty.

This harsh, though at the same time logical, conclusion . . . .

The deceased was a stern and unapproachable, yet withal sympathetic and kind-hearted, gentleman.

The most sensitive, if not the most elusive, part of child nature.

161. Two or more co-ordinate phrases or clauses ending in a word governing or modifying another word in a following phrase or clause should be separated by commas:

There lay a shallow body of water connected with, but well protected from, the open sea.

He was as tall as, though much younger than, his brother.

The cultivation in ourselves of a sensitive feeling on the subject of veracity is one of the most useful, and the enfeeblement of that feeling one of the most hurtful, things.

This road leads away from, rather than toward, your destination.

162. Interdependent antithetical clauses should be separated by a comma:

The better a proverb is, the more trite it usually becomes.

Go where a man may, home is the center to which his heart turns.

The older we grow, the more we learn.

163. Use a comma to separate two unrelated numbers (see § 159):

In 1905, 347 teachers attended the convention.

November 1, 1905, is . . . .

164. A comma is employed to indicate the omission, for brevity or convenience, of a word or words readily understood from the context:

In Illinois there are seventeen such institutions; in Ohio, twenty-two; in Indiana, thirteen.

In Lincoln's first cabinet Seward was secretary of state; Chase, of the treasury; Cameron, of war; and Bates, attorney-general.

Exceptions

When such constructions are smooth enough not to call for commas (and consequent semicolons), use the simpler punctuation:

One puppy may resemble the father, another the mother, and a third some distant ancestor.

165. A brief direct quotation, maxim, or similar expression should be separated from the preceding part of the sentence by a comma (see § 138). A colon introduces a long, formal quotation.

God said, "Let there be light."

166. Use a comma before "of" in connection with residence, and with title or position when following the name:

Mr. and Mrs. McIntyre, of Detroit, Michigan

Robert M. Hutchins, President of the University of Chicago

Exceptions

Exceptions are those cases, historical and political, in which the place name practically has become a part of the person's name or is so closely connected with this as to render the separation artificial or illogical:

Clement of Alexandria

Philip of Anjou

King Edward of England

President Hutchins of the University of Chicago

167. Use a comma after exclamatory "oh" with other words following, but not after vocative "O" (see § 35):

Oh, why did not Cerberus drag me back to hell?

O thou most mighty ruler!

168. In literary references insert a comma between consecutive numbers to represent a break in the continuity of separate references to the same work (see § 145); use an en dash to represent one continuous reference between the consecutive numbers (see § 187):

pp. 4, 7–8, 10; Ezra 5:7–8; *Mod. Lang. Jour.*, IV, 23–30, 33, 36

169. Put a comma after digits indicating thousands:

1,276 115,000 10,419 4,285,995

Exceptions

a) Astrophysical and botanical publications do not use a comma with four figures:

6225; *but:* 10,284

b) Do not use a comma in date or page numbers or between the constituents of dimensions, weights, and measures or between fractional sums of money:

2200 B.C.	2 hr. 4 min.	3 ft. 6 in.	4 lb. 2 oz.
p. 2461	£6 2*s.* 4*d.*	Fr. 5.12	M. 10

170. In German and in Spanish a period is used instead of a comma to indicate thousands, as:

69.190.175 1.279

171. Separate month and year and similar time divisions by a comma:

November, 1905 New Year's Day, 1906

Exceptions

Do not use a comma between month and year in display lines:

May 1915 August 1918

172. Omit the comma at the end of every display line, such as a signature, superscription, running head, centered head, boxhead, date line (see § 46).

173. The comma is always placed inside the quotation marks, but it follows the parenthesis if the context requires it (see § 125):

See the sections on "Quotations," which may be found elsewhere in this volume.

Here he gives a belated, though stilted (and somewhat obscure), exposition of the subject.

APOSTROPHE

174. An apostrophe is used to mark the omission of a letter or letters in the contraction of a word or of figures in a number. In the case of contractions containing a verb and a negative, the negative is attached to the parent-word and no space is required between them.

ne'er	don't	the class of '96
'twas	haven't	early in '22
m'f'g	'twasn't	"takin' me 'at"
nat'l	wouldn't	"'cause"

175. The possessive case of nouns, common and proper alike, is formed by the addition of an apostrophe, or apostrophe and *s* (see § 116):

a man's word	horses' tails	Themistocles' era
Jones's farms	Scott's *Ivanhoe*	for appearance' sake

the *Journal*'s style (*roman* "s")

176. The plurals of figures (see § 101), and of rare or artificial noun-coinages, are formed by the aid of an apostrophe and *s*. Plurals of spelled-out numbers are formed in accordance with the usual rules. Plurals of proper nouns of more than one syllable ending in a sibilant are formed by adding an apostrophe alone (monosyllabic proper names ending in a sibilant add *es;* others, *s*). When English plurals of foreign words are formed, add an apostrophe and roman *s*.

in the 1900's	at sixes and sevens
the Y.M.C.A.'s	the three R's
these I-just-do-as-I-please's	all the Tommy Atkins' of England
the Pericles' and Socrates' of literature	(*but:* the Rosses and the Macdougals)
in 2's and 3's	*hau*'s
in twos and threes	*turbe*'s

DASH

177. An em dash is used to denote a sudden break in thought that causes an abrupt change in sentence structure. Use dashes only for striking breaks in continuity:

Do we—*can we*—send out educated boys and girls from the high school at eighteen?

The Platonic world of the static and the Hegelian world of process—how great the contrast! "Process"—that is the magic word of the modern period.

178. Use "em" dashes (rarely parentheses—see § 195) to set off clauses that are both logically and structurally independent interpolations (see § 158):

This may be said to be—but, never mind, we shall ignore that.

There came a time—let us say, for convenience, with Herodotus and Thucydides—when this attention to actions was conscious and deliberate.

If it be asked—and in saying this I but epitomize my whole contention—why the Mohammedan religion . . . .

179. An element added to give emphasis or explanation, or to expand a phrase occurring in the main clause through repetition of a significant word, should be introduced by a dash:

To him they are more important as the sources for history—the history of events and ideas.

Here we are face to face with a new and difficult problem—new and difficult, that is, in the sense that . . . .

180. Wherever there is added or inserted a defining or enumerating complementary element, dashes should be used preferably to mark the addition (see § 195):

These discoveries—gunpowder, printing-press, compass, and telescope—were the weapons before which the old science trembled.

But here we are trenching upon another division of our field—the interpretation of New Testament books.

Christianity found in the Roman Empire a civic life which was implicated by a thousand roots with pagan faith and cultus—a state which offered little.

181. In sentences having several elements as subject of the main clause, a final—summarizing—clause should be preceded by a dash:

Amos, with the idea that Jehovah is an upright judge; Hosea, whose Master hated injustice and falsehood; Isaiah, whose Lord would have mercy only on those who relieved the widow and the fatherless—these were the spokesmen.

182. Let an em dash precede the reference (author, title of work, or both) following a direct quotation that consists of at least one complete sentence, either in footnotes or when cited independently in the text. In the case of poetry the reference should be dropped a line (see § 46*c*). Better practice indicates ordinary footnotes for such credit references:

"I felt an emotion of the moral sublime at beholding such an instance of civic heroism."—*Thirty Years*, I, 379.

"The green grass is blowing,
The morning wind is in it,
'Tis a tune worth thy knowing,
Though it change every minute."

—Emerson, "To Ellen at the South"

183. A dash should not ordinarily be used with any other point except a period (see §§ 125, 186).

Exceptions

When the parenthetical clause set off by dashes itself requires an interrogation or exclamation point, such punctuation may be retained before the second dash:

Senator Blank—shall we call him statesman or politician?—introduced the bill.

If the ship should sink—which God forbid!—he will be a ruined man.

In the face of these findings — how discouragingly many there are!—our path is beset with difficulties.

184. A word or phrase set in a separate line and succeeded by elements at the beginning of each of which it is implied should be followed by a dash:

I recommend—

1. That we kill him.
2. That we flay him.

185. In French, Spanish, and Italian a dash is used before a speech in direct discourse instead of quotation marks before and after (see § 71). When the speech is followed in the same sentence by other matter, a dash is placed after the speech in Spanish and Italian, but only the ordinary sentence punctuation is used in French. In Spanish, no space appears before or after a dash that is used to set off a speech.

—Et par là cet honneur n'était dû qu'à mon bras.

—Enfin, repliqua-t-il gaiement, voici le premier mot qui m'encourage.

—Esto es el arca de Noé—afirmó el estanciero.

—Mi occorre da lei un piacere, signor Professore—gli disse il Sindaco, tirandolo in disparte.

186. A dash may be used in connection with sideheads, whether the following text is run in or paragraphed. Good style calls for a period before the dash when run in (see §§ 36*a*, 47):

2. *The language of the New Testament.*—The lexicons of Grimm-Thayer, Cremer, and others . . . .

NOTE.—The foregoing has been taken from . . . .

Biblical criticism in other denominations—

A most interesting article appeared in the *Expository Times* . . . .

187. Use a dash to mark the omission of the word "to" between two words or numbers (see § 168):

May–July, 1936 (*en dash*) pp. 3–7 (*en dash*)
May 1, 1935—July 1, 1936 (*em dash*) Luke 3:6—5:2 (*em dash*)

Exceptions

If the word "from" precedes the first word or number, use "to" instead of the dash:

from May 1 to July 1, 1936

188. In connecting consecutive numbers omit hundreds from the second number (i.e., use only two figures) unless the first number ends in two ciphers; in that case repeat the full form.[3] If the next to the last figure in the first number is a cipher, do not repeat this in the second number. In citing dates before Christ, always repeat the hundreds (because representing a diminution, not an increase) (see §§ 168, 187).

1880–95 1900–1906 A.D. 170–73
pp. 113–16 pp. 102–7 387–324 B.C.

189. Omit no part of a symbol essential to clearness:

0°–10° C. (*not:* 0–10° C.)
$5.00–$10.00 (*not:* $5.00–10.00)
£5–£6 (*not:* £5–6)

190. A 2-em dash is used (without space) following a date to indicate time as still continuing; after a word of which the ending is to be supplied; or to indicate missing letters:

1876——
We ha—— a copy in the library.
H——h [Hirsch?]

[3] *Astrophysical Journal* and *Botanical Gazette* always repeat the hundreds:
1880–1895 pp. 113–116

191. A 3-em dash is used (with space on each side) to denote a whole word omitted or to be supplied; it is also used in bibliographies to indicate the same author as in the preceding item.

192. An em dash is often used in indexes and bibliographies (without space) before the first words of subentries, to save repeating cue words (see §§ 314, 318*G*).

PARENTHESES[4]

193. Place between parentheses figures or letters used to mark divisions of enumerations run into the text:

> The reasons for his resignation were three: (1) advanced age, (2) failing health, (3) a desire to travel.

194. Parentheses are used in pairs except that, when enumerated divisions are paragraphed, a single parenthesis is ordinarily used to follow a lower-case (italic) letter; a period is used with figures and capital (roman) letters. In syllabi and matter of a similar character, adhere to the following scheme of notation and indention:

I. Under the head of . . . .
  A. Under . . . .
    1. Under . . . .
      a) Under . . . .
        (1) Under . . . .
          (*a*) Under . . . .
            i) Under . . . .
            ii) Under . . . .
          (*b*) Under . . . .
        (2) Under . . . .
      b) Under . . . .
    2. Under . . . .
  B. Under . . . .
II. Under the head of . . . .

[4] For other marks of punctuation used before or after parentheses, see §§ 125, 133, 134, 135, 137, 146, 173.

195. Parentheses should not ordinarily be used for parenthetical clauses (see §§ 179, 180) unless confusion might arise from the use of less distinctive marks or unless the content of the clause is wholly irrelevant to the main argument (see §§ 158, 178):

He meant—I take this to be the (somewhat obscure) sense of his speech—that . . . .

The period thus inaugurated (of which I shall speak at greater length in the next chapter) was characterized by . . . .

The contention has been made (*op. cit.*) that . . . .

The theory referred to (p. 36) seems . . . .

BRACKETS

196. Brackets are used in pairs (1) to inclose an explanation or note, (2) to indicate an editor's interpolation in a quotation, (3) to rectify a mistake (such as may appear in editing a book or manuscript), (4) to supply an omission, (5) for parentheses within parentheses, and (6) for the phonetic transcript of a word:

(1) [This was written before the publication of Spencer's book.—Editor.]

(2) "These [the free-silver Democrats] asserted that the present artificial ratio can be maintained indefinitely."

(3) "As the Italian [Englishman] Dante Gabriel Ros[s]etti has said, ..."

(4) *John Ruskin*. By Henry Carpenter. ["English Men of Letters," Vol. III.] London: Black, 1900.

(5) Grote, the great historian of Greece (see his *History* [2d ed.], I, 204), ...

(6) repos [rəpo]

197. Such phrases as "*To be continued*" at the end, and "*Continued from . . . .*" at the beginning, of articles, chapters, etc., should be placed between brackets, centered,

and set in italics (see § 70) and in type reduced in size in accordance with the rule governing reductions:

[*Continued from p. 320*]

[*To be concluded*]

ELLIPSES

198. Ellipsis marks are used to indicate the omission from quoted matter of one or more words not essential to the immediate purpose, and also to indicate illegible words, mutilations, and similar lacunae in the original material. For English text, mark such ellipses by using four periods separated by 3-to-em spaces (see § 84). If such omission occurs after a complete sentence, do not consider the preceding period as part of the four ellipsis marks. A 3-to-em space should be used before the ellipsis as between sentences (see p. 8):

> The point . . . . is that the same forces . . . . are still the undercurrents of every human life. . . . . We may never unravel the methods of the physical forces; . . . . but . . . .

199. To mark the omission of a whole paragraph of prose or of a full line of poetry, insert a full line of periods separated by em or 2-em quads according to the length of the line. In no case, however, should such marks extend beyond the longest type-line.

> I think it worth giving you these details, because it is a vague thing, though a perfectly true thing, to say that it was by his genius that Alexander conquered the Eastern world.
>
> . . . . . .
>
> His army, you know, was a small one. To carry a vast number of men would have been disastrous.

200. To mark the omission of letters in mutilated manuscripts or inscriptions, or lacunae in original writings,

use one period for each letter lacking, with space as between words:

[Αἰ]σχύ[λος—]
[Εὐ]έτης ׀
[Πο]λυφράσμ[ων—]
[Νόθ]ιππος ׀
[Σοφ]οκλῆς Δ Π ׀׀׀
[. . .] τος ׀׀[—?]
[Ἀριστί]ας [—]

[. . . . . .]ασ[—]
[Καρκί]νος Δ׀
[Ἀστ]υδάμας Π׀׀ [—?]
[Θεο]δέκτας Π׀׀
[Ἀφα]ρεύς ׀׀
[. . . . ω]ν ׀׀ Αι
. . . . . Φρ-
. . . . . ׀׀ Ὀμ-
Δ'
Ξ-

201. In French and Spanish text, use three periods with no space between them, but use a 3-to-em space before them. In Italian text, use four periods with no space between or before them. In German, use four periods, as in English. Any punctuation mark is considered as taking the place of the first period.

"Ce n'est pas que je n'aime plus l'Algérie ... mon Dieu! un ciel! des arbres! ... et le reste! ... Toutefois, sept ans de discipline. ..."

E este fue siempre Dios e sera Dios; ca el non pudo aver fin en ningun tiempo. ... Aquella nascencia fue segund omne.

"Piano!... Ho sentito muovere di là.... C'è qualcuno.... Dev'essera la.... cosa dell'ingegnere...."

202. An ellipsis is usually treated as a part of the citation, and consequently should be inclosed in the quotation marks (see § 84).

THE HYPHEN

203. A hyphen is used to show (1) the combination of two or more words into a single term (compound word) representing a new idea; (2) the division of a word at the end of a line, the remainder of which must be carried to the next line (see "Divisions," p. 113); (3) a part of a word

(prefix, suffix, or root) (§ 226); (4) the division of a word into syllables (§ 227). The tendency is to omit the hyphen between the elements of compound words whenever current usage establishes a new meaning for them in union. The following rules mention such words as are better hyphenated than consolidated.

204. Hyphenate adjectival phrases formed of two or more words when preceding the nouns modified where ambiguity might result:

so-called Croesus	well-known man
first-class investment	better-trained teachers
high-school course	half-dead horse
joint-stock company	English-speaking peoples
nineteenth-century progress	white-rat serum
up-to-date machinery	four-year-old boy
house-to-house canvass	go-as-you-please fashion
deceased-wife's-sister bill	the feeble-minded person

Exceptions

a) Do not hyphenate adjectives formed of two proper names having their own fixed meaning:[5]

Old Testament times	Old English spelling
New York subways	Scotch Presbyterian doctrines

b) Do not hyphenate foreign phrases used in an adjective sense or separate such phrases at ends of lines (see § 50):

a laissez faire policy	an a priori argument

c) Do not hyphenate combinations of adverb and adjective, or adverb and participle, where no ambiguity could result:

an ever increasing flood	highly developed species

[5] The Oriental Institute hyphenates when used as adjectives: Lake-Dweller type; Round-Barrow type.

d) Do not hyphenate adverbs or combined adjective elements used after the word modified:

He is a man well known in the neighborhood.
Pages i and ii become the flyleaf, so called.
Her gown and carriage were strictly up to date.

e) Do not hyphenate chemical terms used as adjectives:

sodium chloride solution

f) Do not hyphenate unwieldy combinations that could not be ambiguous:

family welfare work — child study training
civil service commission — public welfare administration

g) Do not hyphenate such technical terms used in anatomical descriptions:

middleheaded — highheaded — shortheaded

205. Where one of the components of a compound adjective contains more than one word, an en dash should be used in place of a hyphen:

New York–Chicago freight traffic

Wherever two or more compound words have a common base, this element may be indicated in all but the last by a hyphen:

a fourth- or fifth-grade lesson — two-, three-, or fourfold
2- or 3-em quads — two- and three-year-olds

206. A present participle united (1) with a noun to form a new noun with a different meaning from that which would be conveyed by the two words taken separately, (2) with a preposition used absolutely (i.e., not governing a following noun) to form a noun, should take a hyphen:

boiling-point, boarding-house, dining-hall, dwelling-place, printing-office (*but:* meeting place); lean-to, lying-in

207. Compound words with "book," "house," "mill," "room," "shop," and "work" should be printed as one word when the prefixed noun contains only one syllable; should be hyphenated when it contains two; and should be printed as two separate words when it contains three or more:

handbook, schoolbook, notebook, textbook; pocket-book, story-book; reference book

boathouse, clubhouse, schoolhouse, storehouse (*but:* bond house); engine-house, power-house; business house

cornmill, handmill, sawmill, windmill; water-mill, paper-mill; chocolate mill

bedroom, classroom, schoolroom, storeroom; lecture-room; recitation room (*but:* drawing-room [sitting-room], drawing room [for lessons])

tinshop, workshop; bucket-shop; policy shop

handwork, woodwork; metal-work; filigree work

Exceptions

a) The hyphen is often omitted for the sake of appearance or because custom has given the two words a special meaning:

check book	field work	source book
tailor shop	team work	book work
home work	class work	bank book

school men (*to distinguish them from the Schoolmen of the Middle Ages*)

b) Do not hyphenate forms using the words "store" and "fold." Set either as two words or as a compound form without space:

bookstore	grocery store	tenfold
drug store	drygoods store	fifteen fold
candy store	twofold	a hundred fold

208. Compounds of "maker," "dealer," and other words denoting agency, and compounds indicating equal participation, should be hyphenated:

harness-maker
book-dealer
soldier-statesman
trapper-hunter
the poet-artist Rossetti

Exceptions

A few short words of everyday occurrence that have an acquired meaning are used without a hyphen:

bookmaker
dressmaker
shopgirl
schoolboy

209. Compounds one of the terms of which is derived from a transitive verb should be hyphenated:

story-teller
office-holder
foreign-born
hero-worship
fool-killer
clay-modeling
interest-bearing
fun-loving

Exceptions

Omit the hyphen in short words of common usage and in unwieldy combinations that could not be ambiguous:

taxpayer
proofreader
bookkeeper
waterproof
workingman
encyclopedia compiler

210. Compounds of "fellow," "father," "mother," "brother," "sister," "daughter," "parent," "foster," and "member" are hyphenated in most cases when forming the first element of a compound:

fellow-man, fellow-beings (*but:* "Mr. Goodfellow"; politics makes strange bedfellows); father-love, mother-tongue, brother-officer, sister-nation, daughter-cells, parent-word, foster-son (*but:* godmother, lay brother, sorority sister); member-state

Exceptions

Words that have acquired a new meaning in combination:

fatherhood fatherland fellowship

211. Some compounds of "cross" demand a hyphen, but see Webster:

cross-reference cross-purpose

212. Compounds of "great," indicating degrees in a direct line of genealogical descent, call for a hyphen:

great-grandfather great-great-grandnephew

213. Compounds of "life" and "world" require a hyphen:

life-history, life-principle (*but:* lifetime)
world-power, world-problem (*but:* World War, World Court)

214. Compounds of "post" (other than those made with the prefix) do not seem to follow any set rule. The following show the variations (consult Webster when in doubt):

postmark	post-free	post office
postmaster	post-mortem	post road
postmeridian	post-obit	post hole

215. When "self" forms the first element of the compound, a hyphen is used:

self-evident self-control
self-respect (*but:* selfsame, selfless)

216. A hyphen should be used in combinations with "half," "quarter," etc.:

half-truth quarter-mile
half-year (*but:* halfway, halftone)

217. Adjectives formed by the addition of "like" to a noun are usually printed as one word if the noun contains only one syllable (except when ending in *l*); if it con-

tains more (or is a proper noun), the adjectives should be hyphenated:

childlike	business-like	eel-like
homelike	American-like	(*but:* Christlike)

218. Compounds of "skin" with words of one syllable should be printed as one word; with words of more than one, as two separate words:

calfskin	sheepskin	alligator skin

219. Compounds of "master" should be hyphenated:

master-builder	master-stroke	(*but:* masterpiece)

220. "Vice," "ex-," "elect," and "general," constituting parts of titles, should be connected with the chief noun by a hyphen:

Vice-consul Taylor	ex-President Taft[6]
the governor-elect	the postmaster-general
governor-general	lieutenant-governor

Exceptions

a) In cases where the prefix has become an established part of the name, the hyphen has been omitted by custom:

vicegerent	viceroy

b) Military terms are not hyphenated:

lieutenant general	surgeon general

221. Prefixes when joined to roots do not retain the hyphen except in combination with words beginning with their terminal vowel, or with *w* or *y:*

coequal	postscript	pre-empted
coeducation	overconfident	re-enter
prehistoric	unmanly	re-yield
rearrange	conjoint	co-operation
reunite	re-word	co-worker

[6] *But better:* former President Taft.

Exceptions

a) The hyphen is used when the prefix is joined to a proper name:

pseudo-Christianity
pre-Cambrian
un-Christian
proto-Egyptian

b) The hyphen is retained in long or unusual formations:

re-democratize
re-pulverization
pre-professional

c) "Quasi-" prefixed to a noun or adjective requires a hyphen:

quasi-corporation
quasi-historical

d) When the first vowel of the added word would form a diphthong with the terminal vowel of the prefix or suggest mispronunciation, the hyphen is retained:

ante-urban
co-author
pro-ally
supra-eclectic
intra-urban
demi-equitant

e) When the meaning varies with the absence of the hyphen:

re-cover (to cover again)
re-formation (as distinguished from reformation)

f) "Extra," "pan," and "ultra" as a rule call for a hyphen unless usage has given a special meaning in consolidation:

extra-hazardous, ultra-conservative, ultra-violet
(*but:* extraordinary, ultramicroscopic, ultramontane)

g) Compounds of "non-" ordinarily do not call for a hyphen, except when used with a proper noun. Webster should be consulted and a hyphen used if the compound does not appear there.

nondescript
nonessential
noncombatant
non-co-operation
non-Turkish
non-pros

222. Omit the hyphen from "today," "tomorrow," "tonight," "viewpoint," "standpoint" (see § 123).

223. In fractional numbers, spelled out, connect the numerator and the denominator with a hyphen unless either already contains a hyphen:

The year is two-thirds gone.

one-half
four and five-sevenths
thirty one-hundredths
(*but:* thirty-one hundredths)

Exceptions

Do not hyphenate in such cases as:

One half of his fortune he bequeathed to his widow; the other, to charitable institutions.

224. A hyphen should be used in compounds where the first element is a noun in the possessive case:

cat's-paw
crow's-foot
crow's-nest
bird's-eye view

225. In prepositional-phrase compounds, hyphens should be inserted:

daughter-in-law
four-in-hand
man-of-war
coat-of-arms
editor-in-chief
four-o'clocks

226. A hyphen is used to indicate a part of a word—a root, a prefix, or a suffix—as a particle or syllable not complete in itself:

the prefix *a-*
the Spanish diminutive suffixes *-ito* and *-cita*

227. Hyphens are employed to separate the syllables of a word (see §§ 229 ff.):

di-a-gram
pho-tog-ra-phy

228. Following is a list of words of everyday occurrence which should be hyphenated. They do not fall under any of the foregoing classifications.

after-years
bas-relief
blood-feud
blood-relations
candle-power
court-martial
first-fruits
good-will (*as a business term only*)
horse-power
infra-red
loan-word
man-of-war
object-lesson
sea-level
sense-perception
thought-process
title-page
trade-mark
trade-union
wave-length
well-being
well-nigh
will-power

DIVISION OF WORDS

229. The division of words at the ends of lines is always undesirable, but many cases occur where such divisions are unavoidable. Certain rules governing divisions should never be broken, while others are desirable but may be broken when good spacing demands it. In this chapter, therefore, rules marked with an asterisk are unbreakable rules, but those marked with a dagger are subordinate to the rules of good spacing. Section 245, referring to the division of foreign words, is an arbitrary rule and may never be broken. (See rules for spacing, pp. 17–18, inclusive.)

230. Divide according to pronunciation (the American system), not according to derivation (the English system):*

democ-racy, *not:* demo-cracy knowl-edge, *not:* know-ledge
aurif-erous, *not:* auri-ferous
antip-odes (*still better:* antipo-des—*see* § 231), *not:* anti-podes

As far as compatible with pronunciation, divide compounds on etymological lines or according to derivation and meaning:

dis-pleasure *is better than* displeas-ure
school-master *is better than* schoolmas-ter
never: passo-ver, une-ven, etc.

Good taste proscribes any division that is misleading as to meaning or pronunciation. Therefore do not divide such words as the following unless it is absolutely unavoidable:

women, often, prayer, water, noisy

* Unbreakable rule.

The following suffixes are indivisible:

-cial	-sion	-ceous
-sial	-tion	-tious
-tial	-gion	-geous
-cion	-cious	-gious

231. Divide on a vowel unless, by so doing, the division is not according to pronunciation (§ 230). In case a vowel alone forms a syllable in the middle of a word, run it into the first line. Treat diphthongs as single letters.†

physi-cal, *not:* phys-ical, *nor* physic-al
sepa-rate, *not:* sep-arate
criti-cism, *not:* crit-icism
particu-lar, *not:* partic-ular

Exceptions

Words in *-able* and *-ible* should carry the vowel over into the next line:

read-able, *not:* reada-ble
convert-ible, *not:* converti-ble

232. Two consonants standing between vowels should be separated when the pronunciation warrants:*

advan-tage	exces-sive	moun-tain
finan-cier	foun-da-tion	struc-ture
impor-tant	In-dian	profes-sor

233. In present participles carry over the *-ing:*†

learn-ing	re-vok-ing	whirl-ing
pic-nick-ing	chang-ing	en-tranc-ing
pranc-ing	giv-ing	cer-ti-fy-ing
dwell-ing	cat-a-logu-ing	im-pro-vis-ing
en-ter-ing	tempt-ing	tramp-ing

* Unbreakable rule.

† Subject to the rules of good spacing.

Exceptions

a) When the ending consonant sounds of the parent-word belong to a syllable with a silent vowel, such consonants become part of the added syllable *-ing:*

chuck-ling	twin-kling	siz-zling
dwin-dling	han-dling	ruf-fling
ram-bling	bris-tling	gig-gling

b) When the ending consonant is doubled before the addition of *-ing*, the added consonant must be carried over:

run-ning	dab-bing	twin-ning
control-ling	bid-ding	trip-ping

234. Do not, except in extreme cases, divide on a syllable with a silent vowel or carry over a syllable of two letters:†

pos-sible, *not:* possi-ble	di-vided, *not:* divid-ed
people, *not:* peo-ple	stricken, *not:* strick-en
en-titled, *not:* enti-tled	money, *not:* mon-ey
prin-ciples, *not:* princi-ples	losses, *not:* loss-es

235. Do not divide on a syllable with a silent vowel:*

vexed	climbed	passed
helped	spelled	aimed

236. One-letter divisions are never permissible. Do not divide:*

enough	among	amen
able	item	again

237. When the formation of a plural adds a syllable to a word ending in an *s*-sound, avoid dividing on the plural:†

cross	horse	in-stance
cross-ing	horse-man	in-stanc-ing
cros-ses	hor-ses	in-stan-ces

* Unbreakable rule.

† Subject to the rules of good spacing.

238. Do not separate (i.e., put in different lines) the initials of a name, or such combinations as £6 4*s.* 6*d.*, 1406 B.C., 6:00 P.M.†

239. Do not separate parts of an equation if less than one line; make a separate line and center if necessary:*

$$\frac{a-y}{b} = 24b + a + x - \frac{y}{2}$$

240. Except in extreme cases do not divide sums of money or other numbers expressed in figures.†

241. In hyphenated nouns and adjectives avoid additional hyphens:†

object-lesson, *not:* object-les-son

poverty-stricken, *not:* pov-erty-stricken, *much less:* pover-ty-stricken

242. When a divisional mark, such as (*a*) or (1), comes in the middle of a sentence, preferably it should not be separated from the section which it precedes but should be carried over with the matter to which it pertains.†

243. Do not divide proper nouns, especially names of persons, or separate the initials of a name from the name itself, if it can be avoided with good spacing (see § 238).†

244. Do not break the last word in more than two consecutive lines, leaving a row of hyphens at the edge of a page.†

245. The following are condensed rules for dividing words in the foreign languages most frequently met in proofreading. While not entirely comprehensive, they will be found to cover every ordinary contingency (see § 229).*

* Unbreakable rule.

† Subject to the rules of good spacing.

FRENCH

a) The fundamental principle is to divide as far as possible on a vowel, avoiding consonantal ending of syllables:

in-di-vi-si-bi-li-té	ta-bleau, *not:* tab-leau
a-che-ter	ba-lancer, *not:* bal-ancer

b) Two adjacent consonants of which the second is *l* or *r* (but not the combinations *rl*, *lr*) are both carried over to the following syllable:

ta-bleau	per-dre	par-ler
é-cri-vain	qua-tre	hur-ler

c) There are as many syllables as there are vowels or diphthongs, even if some vowels be soundless:

par-lent	pro-pri-é-tai-re	fil-les
vic-toi-re	guer-re	fui-te

Exceptions

a) A mute *e* following a vowel does not form a syllable:

é-taient, joue-rai

b) When preceding other vowels and sounded as consonants, *i*, *y*, *o*, *ou*, *u*, do not form syllables:

bien, é-tions, fouet-ter, loin, yeux, é-cuel-le

GERMAN

a) The fundamental principle is to divide on a vowel as far as possible:

hü-ten, le-ben, Fa-brik

b) If two or more consonants stand between vowels, usually only the last is carried over:

Rit-ter, klir-ren, Klemp-ner, Ver-wand-te, Karp-fen

c) *sz*, *ch*, *sch*, *ph*, *st*, *th*, are never separated (but see [*f*] below):

Bu-sze, Be-cher, Hä-scher (*but:* Häus-chen), Geo-gra-phie, La-sten, Ma-thilde

d) If *ck* must be divided, it is separated into *k-k:*

Deckel—Dek-kel

e) In foreign words (*Fremdwörter*), combinations of *b*, *d*, *g*, *k*, *p*, *t*, with *l* or *r* are carried over:

Pu-bli-kum, Me-trum, Hy-drant

f) Compound words are separated first into their component elements, and within each element the foregoing rules apply:

Fürsten-schloss, Tür-an-gel, Inter-esse

ITALIAN

The fundamental principle is to divide after the vowel, letting each syllable begin with a consonant as far as possible.

a) Where there is only one consonant in intervocalic position, place it with the following vowel:

ta-vo-li-no

b) Certain consonantal groups must also be placed with the following vowel. These are *ch*, *gh*, *qu*, *gli*, *r*, *l*, or *s* followed by any consonant other than themselves:

rau-che	fi-glio	na-sce
la-ghe	pa-dre	u-sci-re
a-qua-rio	ri-flet-te-re	pe-sta

c) Consonants, however, must be divided when (1) double, (2) in the group *cqu*, (3) in a group beginning with *l*, *m*, *n*, *r:*

poz-zo	cal-do	sen-to
ac-qua	cam-po	par-te
com-pra	den-tro	af-fre-schi

d) Vowel combinations are not divided:

miei pie-no pia-ga tuo

e) No division occurs after an apostrophe:

del-l'or-ga-no un'ar-te
dal-l'accusa quel-l'uomo

SPANISH

a) The fundamental principle is to divide on a vowel as far as possible:

ca-ra-co-les, re-ba-ño, fle-xi-bi-li-dad

b) *br*, *bl*, *ch*, *cl*, *cr*, *dr*, *ll*, *pr*, *rr*, *tr*, being regarded as simple consonants, follow the foregoing rule; *cc* and *nn* are divided, as in English:

mu-cha-cho, ba-ta-lla, bu-lló, ba-rre-ño, ci-ga-rro; ac-ce-so, en-no-ble-cer, in-ne-ga-ble

c) The liquid consonants *l* and *r*, when preceded by any consonant other than *s*, must not be separated from that consonant except to unite parts of compound words:

ha-blar, po-dría, ce-le-bra-ci-ón, si-glo; *but:* sub-lu-nar, sub-ra-yar, es-la-bón

d) Two separable consonants should be divided; *s* is always disjoined from a following consonant:

cuer-da, chas-co, pron-to; has-ta, as-pi-rar, cons-pi-rar

LATIN

a) A Latin word has as many syllables as it has vowels or diphthongs (*ae*, *au*, *oe*, *ei*, *eu*, *ui*).

b) When a single consonant occurs between two vowels, divide before the consonant:

Cae-sar, me-ri-di-es

c) In the case of two or more consonants, divide before the last consonant except in the combinations: mute (*p*, *ph*, *b*, *t*, *th*, *d*, *c*, *ch*, *g*) + liquid (*l*, *r*), and *qu* or *gu:*

om-nis, scrip-tus, cunc-tus (*but:* pa-tris, e-quus, lin-gua)

d) Compound words are separated first into their component elements; within each element the foregoing rules apply:

ad-est, ab-rum-po, red-e-o, trans-i-go

GREEK

a) Single consonants, combinations of consonants which can begin a word, and mutes followed by μ or ν are placed at the beginning of a syllable:

ἔ-χω, ἐ-γώ, ἐ-σπέ-ρα, νέ-κταρ, ἀ-κμή, δε-σμός, μι-κρόν, πρά-γματος, γι-γνώ-σκω

Other combinations of consonants are divided:

πράσ-σω, ἐλ-πίς, ἔν-δον, ἄρ-μα-τα

b) Compound words are divided into their original parts; subject to that the foregoing rule applies:

προσ-ά-γω, παρ-ά-γω

RULES FOR COMPOSITION OF GREEK

246. Every vowel or diphthong, and the letter ρ, beginning a word takes a breathing. The rough breathing (῾) carries the sound of *h* (ἐν); the smooth breathing (᾽) has no sound (ἐν). The breathing is placed over the second vowel of a diphthong: αἰ, εἰ, εὐ, αὐ, οὐ, οἰ. All words beginning with ρ or υ take the rough breathing.

There are three accents used in Greek: acute (΄), grave (`), circumflex (῀). The accent belongs over the lower-case vowel and over the second vowel of a diphthong, but is placed before the capital (Ἕλλην, τοῖς, τούς).

The circumflex accent may be used only on one of the *last two* syllables; the grave may be used on the last syllable only.

The acute accent on the last syllable is changed to grave when preceding another accented word in the same clause. There is practically no other occasion for the grave accent, except on the indefinite enclitic τὶς used alone.

A few monosyllables which are closely connected with the word following are called "proclitics" and take no accent. The proclitics are: the forms of the article ὁ, ἡ, οἱ, αἱ; the prepositions εἰς, ἐν, ἐκ (ἐξ); the conjunctions εἰ, ὡς; the adverb οὐ (οὐκ, οὐχ).

An "enclitic" is a short word pronounced as if part of the preceding word. It loses its accent (Ἀρταξέρξης τε) except in case of a dissyllabic enclitic after a word with acute accent on next to the last syllable, as Ἀρταξέρξης ἐστί.

The most common enclitics are: τὶς; εἰμί, ἐστί, ἐστόν, ἐσμέν, ἐστέ, εἰσί; φημί, φησί, φατόν, φαμέν, φατέ, φασί (ἐστί becomes ἔστι at the beginning of a sentence and when it follows οὐκ, μή, ὡς, ἀλλά, τοῦτο).

The word before an enclitic receives an added acute accent on the last syllable if it had originally the circumflex accent on the next to the last, or the acute on the third from the last, syllable. The circumflex on the last syllable is not changed by the addition of an enclitic.

Greek punctuation marks: The period and comma are the same as in English; the colon and semicolon are both represented by a period upside down (·); the Greek interrogation point is the same as the English semicolon (;). The apostrophe should not be used in place of a breathing. When a final vowel is elided before a second word beginning with the same vowel, the apostrophe (') is used in its place, especially if the initial vowel of the second word has a rough breathing.

FOOTNOTES

247. For reference indexes in footnotes use superior figures in the text, placed after the punctuation marks, without space:

. . . . the niceties of style, which were then invading Attic prose,[1] and the variations of form . . . .

[1] In particular the avoidance of hiatus.

Exceptions

In German, reference indexes are placed inside the punctuation:

Diesen Stoff hatte mir ein zufällig mir in die Hand geratenes Volksbuch vom *Venusberg* eingegeben[1].

[1] B. Wagner, *Mein Leben* (München, 1917).

248. In special cases such as tabular and algebraic matter, where figure references would cause confusion, asterisks, daggers, and other symbols are used for indexes (see § 274):

$F = y^2 + y^3$*

* Schenk's equation.

When such symbols are used, the sequence of indexes should be:

* (asterisk or star), † (dagger), ‡ (double dagger), § (section mark), || (parallels), ¶ (paragraph mark)

When more symbols are needed, these may be doubled in the same sequence:

**, ††, ‡‡, §§, || ||, ¶¶

249. Whether at the foot of the table or page or at the end of the chapter or book, the reference number or sign preceding a note takes paragraph indention. For the

reference number at the end of the chapter or book, use a figure of the size of the type of the note, not a superior figure.

250. Correct arrangement of footnote items is important. After the reference number or sign, the order of items is as follows (for purposes of comparison all the footnotes for which indexes appear on this page are grouped together under [*e*] on pp. 125 and 126):

a) *Author's name with forename or initials first, followed by a comma.*[1]—After the first occurrence, the forename or initials may be dropped if no misunderstanding would result.[2]

b) *The title of the work or the part of a work cited.*—Give the title in full form at first occurrence[7] unless it is shown in a formal bibliography set as an appendix. Omission[9] of the title of chapter or article after the first reference is permissible if book title and page reference are given.[13] Abbreviation of a title after its first occurrence in a footnote may be by ellipses or by word abbreviation, or both.[12] Published titles should be in italic type.[3] Articles[7] or complete parts[15] of publications should be roman quoted. Follow by a comma unless the "facts of publication" are inclosed in parentheses.

c) *The facts of publication.*—These may be given in full[3] or in partial form,[4, 6] but should appear in the same order. For a book, follow the order: edition (if more than one), place of publication, publisher, and date. These are inclosed in parentheses.[3] The edition, if given, stands within the parentheses and is followed by a semicolon,[3] or is expressed by a superior number placed within the punctuation.[5] The place of publication is followed by a colon, and commas are used elsewhere.

When a serial publication is not distinguished by volume numbers, but only by year numbers, do not inclose the year in parentheses, so that this date may not be mistaken for date of publication.[11]

When the edition, place of publication, or date of part of a set differs from that of the rest, place the reference to edition, etc., after the volume number or numbers instead of after the title.[20]

When citing a periodical, set the date (month or year), if given, in parentheses after the volume number.[7] If the reference is to a month, year, and page only, the date may appear in its natural order with commas.[14] If a publication date is supplied, it should be inclosed in brackets.[19]

d) *References to volume and page.*—Omit "Vol." and "p." when both items are given in one reference (see § 255).[10] Use Roman caps for volume number and Arabic numerals for page reference. Use a comma to separate the volume number from the page number.

e) *Variations.*—Special styles have been adopted for clearness.[16, 17, 18]

[1] W. P. Ker, *Epic and Romance: Essays on Medieval Literature* (London: Macmillan & Co., 1897), p. 10.

[2] Ker, *Epic and Romance*, p. 10.

[3] *A Manual of Style* (8th ed.; Chicago: University of Chicago Press, 1925), p. 10.

[4] Maxime du Camp, *Souvenirs littéraires* (Paris, 1882–83), II, 541.

[5] *The Works of Oliver Goldsmith*[2], ed. Gibbs (1886), pp. 33–41.

[6] Arthur Young, *A Six Months' Tour through the North of England* (London, 1771), I, 222, as quoted in A. H. Johnson, *The Disappearance of the Small Landowner* (London, 1909), pp. 102–3.

[7] "Epicurism Ruinous to the State," *Gentleman's Magazine*, XVIII (1748), 270–71.

[8] Samuel Johnson, "Observations on the State of Affairs in 1756," *Works of Samuel Johnson* (London, 1825), VI, 113–15.

[9] *Gentleman's Magazine*, XVIII, 271.

[10] C. E. Merriam, "Putting Politics in Its Place," *International Journal of Ethics*, XLVI (1936), 185.

[11] G. Lanson, "Victor Hugo et Angelica Kauffman," *Revue d'histoire littéraire*, 1915, pp. 392–401.

[12] Lanson, "Victor Hugo ... ," *Rev. hist. litt.*, p. 395.

[13] Mornet, *Revue des cours et conférences*, XXII[1] (1913–14), 462–63. [The superior figure attached to the volume number indicates that the reference is to the first of the two series into which the volume is divided.]

[14] H. H. Morgan and Others, "Studies in the Sociology of Religion," *American Journal of Sociology*, November, 1924, p. 257.

[15] Breckinridge, *Family Welfare in a Metropolitan Community*, Appendix, "Statutes and Annual Reports," Sec. II, p. 861.

[16] *Scholarships for Children* (U.S. Children's Bureau Publication No. 51 [1919]), p. 3.

[17] *U.S. Census, 1920*, Vol. II: *Population*, pp. 1003–4.

[18] *American Journal of Sociology*, XXII, No. 1, Part II (1926), 198.

[19] L. W. Roberts, *Typography*, London, [1934].

[20] H. J. Brown, *The Works and Writings of . . . .*, II (1876), 276.

251. If an author's name is given in the text near the reference to, or near a quotation from, his work, the name may be omitted in the footnote:

. . . . This theory is questioned by Herbert, as follows: "I cannot admit . . . ."[1]

[1] *Laws of the Ancients*, I, 153.

252. The reference mark carrying credit for a quotation should stand at the end of the excerpt. It should not be placed after a colon which precedes quoted matter. See example for section 251.

253. Where references to the same work follow each other closely and uninterruptedly, use *ibid.* instead of repeating the title. Thus *ibid.* takes the place of as much of the previous reference as should be understood by a reader as he sees the new reference following this abbreviation:

[1] Spencer, *Principles of Sociology*, chap. iv, p. 128.

[2] *Ibid.*, p. 129.

[3] Barnes, "Charles Sumner," *Journal of Political Economy*, XXXV, 427.

[4] *Ibid.*, XXXVI, 495.

If the reference is to precisely the matter covered by a reference not immediately preceding, use *loc. cit.* (the place cited)[1] or *op. cit.* (the work cited),[2] according to the exact meaning intended. *Op. cit.* is not used to repeat the title of a journal[3] when the reference is to another author, but may be used in reference to the same author's work[4] in a periodical.

[1] *Loc. cit.* [if exactly the same place is cited], *or*

[2] Smith, *op. cit.*, p. 290.

[3] R. D. McKenzie, "The Ecological Approach to the Study of the Human Community," *American Journal of Sociology*, XXX, 287.

[4] *Op. cit.*, p. 288.

254. For tables, whether ruled or open, all footnotes should be in 6 point solid and should invariably be placed at the foot of the table and not at the foot of the page (see § 295). This rule applies also to footnotes on graphs, charts, and other illustrations. For reference indexes in such cases use symbols and not superior figures (see § 248), and double the signs needed in excess of those in the type font.

255. Use Roman numerals (capitals)[1, 2] for volume, book, part, division (except in reference to ancient classical works, when lower-case Roman numerals should be used [see § 256]); use Roman numerals (lower case) for chapter and pages[1] of introductory matter (preface, etc.); and Arabic numerals for periodical numbers and text pages.[4] When confusion might arise, use "Vol.," "p.," etc., in connection with the numerals; but where the reference is to a page, unaccompanied by further details, the abbreviation "p." or "pp." must be used (see §§ 34, 88, 111, 114).[3]

[1] Miller, *French Revolution* (2d ed.; London: Abrahams, 1888), II, Part IV, iii.

[2] S. I. Curtiss, "The Place of Sacrifice among Primitive Semites," *Biblical World*, XXI (1903), 248 ff.

[3] P. 63; pp. 27–36.

[4] *American Journal of Sociology*, XL, No. 3, 657.

256. In classical references use no comma between the author's name and the title of his work, and no comma following the title unless "Vol.," "p.," or some kindred symbol is used. Use lower-case Roman numerals for book. In all references to divisions of classical or ancient works, use periods in place of commas, reserving the comma to indicate a succession (of pages, etc.).

[1] Cicero *De officiis* i. 133, 140.

[2] *De div. per somn.* 1, p. 463*a*.

257. The practice prescribed for classical references is frequently desired by authors with respect to English references, and may be followed with equal propriety.

[1] W. W. Greg *Pastoral Poetry and Pastoral Drama* (London 1906) 114.

258. Footnotes should be numbered consecutively through each article in a journal, or through each chapter in a book, to save resetting in paging.

259. In order to conform to current practice in their particular fields, the following journals have adopted these special styles:

Astrophysical Journal—

[1] "Revision of Wolf's Sun-Spot Relative Numbers," *M.N.*, 30, 171, 1902.

[2] *Ap. J.*, 10, 333, 1899.

Botanical Gazette—

[1] Livingston, B. E., (1) On the nature of the stimulus which causes the change in form of polymorphic green algae. Bot. Gaz. 30:289–317. 1900.

[2] ———, (2) The heredity of sex. Bull. Mus. Comp. Zoöl. 40: 187–218. 1903.

Law publications—

These publications have a special style of footnote order and of abbreviation: volume or section, journal, page number, date in parentheses.[1] References to the British statutes are cited as follows: regnal year in Arabic numerals, name of sovereign, comma, lower-case "c." (law abbreviation for chapter) with Arabic chapter number.[2]

[1] 260 Ill. 260 (1913); 4 Harv. L. Rev. 1442 (1931).

[2] Act of 8 Anne, c. 19; 1 Eliz., c. 18.

Library Quarterly—

[1] Crane Brinton, *A Decade of revolution, 1789–1799* (New York, 1934), pp. 85–90.

[2] William W. Bishop, "Our college and university libraries," *School and society*, XII (September, 1920), 205.

Modern History—

[1] Crane Brinton, *A decade of revolution, 1789–1799* (New York, 1934), pp. 85–90.

[2] Carlton Savage, *Policy of the United States toward maritime commerce in war* ("Publications of the department of state," No. 835) (Washington, 1936), II, 736. [Title of series not ordinarily cited in footnotes; only when absolutely necessary for identification.]

[3] R. W. Van Alstyne, "The policy of the United States regarding the Declaration of London," *Journal of modern history*, VII (1935), 434–37.

[4] *Manchester Guardian*, June 7, 1917 [newspaper].

[5] *Times* (London), June 7, 1917 [when place name is not part of title].

Modern Philology—

[1] Lucy Weston, *From ritual to romance* (Cambridge, 1920), chap. v.

[2] Massé, "Autour de Stendhal," *Mémoires de la société académique du Nivernais*, XXXV (1933), 1–24.

Physiological Zoölogy—

[1] Mary Juhn and Richard Fraps. Pattern analysis in plumage. Proc. Soc. Exper. Biol. and Med., 31:1187–90.

BIBLIOGRAPHIES

260. The bibliography of a book should give the necessary information about the sources of material in as concise a manner as possible. For general purposes the following form is considered adequate:

BUTLER, JOHN D. *Movement and Mental Energy.* New York: Macmillan Co., 1936. Pp. viii+256. $2.50.

WILSON, A. D. "The Religious Side of Living," *Journal of Religion,* XV (1925), 256–64.

261. For convenience the sources cited may be numbered consecutively throughout the bibliography, corresponding numbers in parentheses being used in the text wherever reference to the particular work is necessary:

1. BUTLER, JOHN D. *Movement and Mental Energy.* New York: Macmillan Co., 1936. Pp. viii+250. $2.50.
2. CADMAN, LOUIS S. *The Way to Living.* New York: Macmillan Co., 1936. Pp. x+176. $2.00.

262. If more than one work is cited by the same author, a 3-em dash is used in place of the author's name after its first occurrence:

ALEXANDER, JOHN H. *French Revolution.* Boston: D. C. Heath & Co., 1936. Pp. xii+390. $3.00.

———. *Physiological Studies.* London: Abrahams, 1936. Pp. x+290. $2.00.

263. Books of a purely scientific nature may call for a form generally accepted by that field of study:

BURNS, J. H.: The effect of injections of pituitary extract, adrenalin, and insulin on ketonuria. J. Physiol. 64:250–54.

264. In the case of citations from the same journal in consecutive references (but only when by the same author), *ibid.* is used in the second reference for as much of the matter as is identical with the first:

> SMITH, JOHN, and OTHERS. "The Question of Heredity," *Journal of Sociology*, XXII (1912), 276–95.
>
> ———. "Heredity versus Environment," *ibid.*, pp. 300–312.

265. The rules for alphabetizing and the repeating of cue words at the top of the verso page are the same as those used in indexes (cf. §§ 308, 310).

LEGENDS AND CAPTIONS

266. Set the legend of a full-page cut without a figure number, if consisting of not more than one line, in caps two or three points smaller than the text type, generally 8 point. Center the legend below the cut. If legend is two or three lines long, arrange so that top line is longest and bottom line shortest (inverted-pyramid style); if legend is longer than three lines, set the first line the full measure of the cut and hang the other lines one em under the first line. Set the description in lower case of the same size in a paragraph. If the page is small, set the identifying legend in small caps; or if the page is large and the identifying legend very long, set it in caps and small caps. For numbering plates, charts, maps, and graphs, use Roman numerals. Arabic numerals are used for text illustrations.

A MOUNTAIN FASTNESS OF THE DHAMMA
Diamond Mountains, Korea, with shrine of Kwanyin

CHILD'S DRAWING OF A CAVE AND TREES

EAST INDIAN TROOPS AT OUR DISPOSITION FOR EXCAVATING THE GROUND PLAN OF THE TEMPLE IN THE FORTRESS OF DURA

267. For a numbered figure the whole legend is generally set in lower case (but see § 270) in a paragraph, with the figure number in caps and small caps run in with a period and a dash, usually in 8 point:

FIG. 6.—So-called Laurentian layered gneiss and amphibolite on Grondine Point, Georgian Bay. This exposure is typical of the Huronian and Keweenawan complex near Killarney.

268. Credits and copyright legends, if short, are set in 6 point italic type, at the lower left of the illustrations very close to the edge. If they are long, they are included in the legend.

269. In cases of adaptation or redrawing of illustrations, or where many credits must be given, put such credits in parentheses following the legend and description, and in the same type as the legend:

> Fig. 48.—Outline polar view of an armadillo quadruplet egg after the completion of the process of twinning. (After Patterson.)

270. Display legends (all caps, or caps and small caps), even if longer than one line, take no periods:

> Fig. 57.—Collar, Necklace, and Pectoral Ornaments of the Lady Bithnanaia

271. Descriptive paragraphs of more than one line are punctuated in the same manner as text (see illustration for § 269).

272. Captions serve as identification above such material as maps, tables, and charts. Set captions in caps, or in caps and small caps (see § 294). Arrange long captions the same as long legends (§ 266). A key to a chart or a scale of miles for a map is usually included in the illustration itself (see §§ 334, 335, 336, 343).

MISCELLANEOUS SPACING

273. After Arabic and Roman numerals at the beginning of a centered head and at the beginning of paragraphs denoting subsections, use a period and an en quad. Space cap-and-small-cap and small-cap headings in type such as used in this book slightly wider than a 3-to-em space, and cap headings with an en quad; in more condensed types, reduce these spaces correspondingly.

274. A thin space should be used after §, ¶, and similar signs followed by figures, and after figures followed by f., ff., and the metric symbols (see §§ 26, 98, 113, 247, 248).

275. In American and English sums of money no space is used between the symbols and the numerals following (see § 169):

$395	8c.	£5 0*s*. 6*d*.
$1,000,000	6*s*.	£8 4*s*. 2*d*.

276. Scripture references should be spaced thus (use 9-unit colon):

II Cor. 1:16–20; 2:5, 3–12

277. Between letters forming products, before superior figures or letters indicating powers, and before inferior figures or letters, no space should be used:

$$\mu_x^2 = \Sigma m^2(v^2z^2 - 2vwyz + 2w^2y^2)$$

278. Before and after mathematical symbols, such as "plus," "minus," etc., a thin space is used (except when the terms are used as superscripts or subscripts):

$$A_{ij} = A_{(i-1)j} + B_{ij}C_i \text{ when } j \neq k$$

TABLES

279. Tables having only two columns should be set open (without rules); those of three or more are to be ruled. All continuations of tables on another page should be of the same dimensions, even if blank columns are necessary; and columns with identical headings in such tables should align with one another.

TABLE 1

No.		Thickness Feet	Inches
8.	One layer of gray limestone	4	0
7.	Layer similar to one above	2	2
6.	Massive light-gray layer; no fossils noted	3	0
5.	Shale parting	3	1
4.	Grayish limestone	2	9
3.	Bluish shales	2	3
2.	Limestone, hard and fossiliferous	5	4
1.	Grayish to bluish shales	3	2

TABLE 2

BRITISH FOREIGN TRADE WITH SPECIFIED COUNTRIES IN 1931
(000 Omitted)

Country	Imports	Exports	Trade Balance	Percentage of Imports
Denmark	$211,520	$ 39,428	−$172,092	81
Finland	52,667	7,318	45,349	86
Norway	39,161	34,521	4,640	12
Sweden	78,575	35,363	− 43,212	55
Total	$381,923	$116,630	−$265,293	70

280. In 12-point, 11-point, and 10-point matter, open tables should ordinarily be set in 9 point leaded (see Table 1). Ruled tables in 12-point, 11-point, and 10-point mat-

ter are set in 8 point solid (Table 2). In 9-point matter, open tables should be set in 8 point leaded; ruled tables, in 8 point solid. In 8-point matter, open tables should be set in 6 point leaded; ruled tables, in 6 point solid. In 6-point matter, both open and ruled tables should be set in 6 point solid (see Tables 4 and 9).

281. For columns representing totals, averages, percentages, and generalizations, italic and boldface figures may be used, if desired, to set off the various classes of results (Table 3).

TABLE 3

District	Members of Family Groups		Lodgers		Total
	Number	Per-centage	Number	Per-centage	
Stockyards	6,348	*73*	2,383	*27*	**8,731**
Jewish	813	*79*	220	*21*	**1,033**
Bohemian	1,183	*95*	.....	.....	.....
Polish	12,657	*96*	574	*4*	**13,231**
Italian	2,249	*73*	835	*27*	**3,094**

282. Captions for the columns of open tables and boxheads for ruled tables should ordinarily be set in 6 point. Column heads of open tables should be in 6-point caps and lower case, unless subheads are used; in the latter case caps and small caps are to be used for the upper head (Table 1). In ruled tables with boxheads of several stories, the upper story (primary heads) should be set in caps and small caps (Table 4). In such tables put the lower (secondary) in caps and lower case.

283. Table numbers should be set in Arabic. If the type face is old style, aligning figures should be used.

284. In a long column of numbers, all with zero preceding the decimal, the cipher may be omitted from all sums excepting the first and the last; with these the cipher must be given. Other digits must always be given. The decimal point and the first decimal figures must not be omitted even if they are the same figures in each place throughout the table (see Table 4). A similar usage is permitted for designations such as plus or minus signs (Table 13). Degrees and dollar signs must be repeated at the top of each column and after every break of column, such as total rules and cut-in heads (see Tables 2 and 9).

TABLE 4

MEAN ANOMALIES

CHARACTERS OF STATIONS	MEAN ANOMALIES			
	With Regard to Sign		Without Regard to Sign	
	Hayford (Depth, 113.7 Km.)	Bouguer	Hayford (Depth, 113.7 Km.)	Bouguer
Coast stations	−0 009	+0.017	0 018	0 021
Stations near coast	− .001	+ .004	.021	.025
Stations in interior, not in mountainous region	− .001	− .028	.019	.033
Stations in mountainous regions, below sea-level	− .003	− .107	.020	.108
Stations in mountainous regions, above sea-level	+ .001	− .110	.017	.111
All stations (except the two Seattle stations)	− .002	− .036	.019	.049
All stations	−0.003	−0.037	0.020	0.050

285. Where caps and small caps are used in boxheads, the heading for the "stub" (i.e., first column) should be set in caps and small caps (Table 4). Cut-in heads should not cut through the stub (Table 5) except where necessary to avoid ambiguity. In such a case the cut-in heads should be set in small caps (see Table 14). Subheads

for the stub may be set in italics or in caps and small caps with a colon, and the lines below each should be indented (Table 5).

TABLE 5

THE DISTRIBUTION OF EACH GROUP IN ENGLISH IN GRADES VI–XI, INCLUSIVE

CLASS INTERVALS	GRADES					
	6	7	8	9	10	11
	Junior High School Group					
First year:						
95–100	42	33	38	23	19	15
90– 94.99	6	17	54	40	24	23
85– 89.99	65	72	54	62	53	53
80– 84.99	54	54	44	52	71	78
	Non-Junior High School Group					
Second year:						
95–100	29	30	43	19	19	19
90– 94.99	6	10	9	32	22	13
85– 89.99	80	77	91	67	44	47
80– 84.99	58	66	51	59	83	84

286. In ruled tables there should be a space of at least two 2-point leads between the horizontal rules and the matter inclosed. If practicable, put at least the equivalent of an en quad (of the type in which the body of the table is set) between the perpendicular rules and the matter inclosed (Table 5).

287. In open tables (such as tables of contents and lists of illustrations) 9-unit leaders, spaced in harmony with the measure of the material, may be used between the col-

umns (see p. vii and examples below). In more compact open tables (as indexes), and in the stubs and blanks of closed tables, use period leaders to guide the reader's eye across a space to the right word or number (Tables 6 and 10) (see §§ 290, 292).

SPACES BETWEEN NINE-UNIT LEADERS

(For Eight Point)

Nine-unit leaders with 9 units between . . . . . .
With 18 units between . . . . . .
With 27 units between . . . . . .
With 36 units between . . . . . .

(For Nine Point)

Nine-unit leaders with 9 units between . . . . . .
With 18 units between . . . . . .
With 27 units between . . . . . .
With 36 units between . . . . . .

TABLE 6

EPOCH 1923.66

e	0.038
T (after light-minimum)	1.506 days
ω	277°5
K	44.1 km
γ	+16.9 km
$a \sin i$	1,736,000 km

288. An en leader is to be used in all tables to indicate a decimal point. Align all columns of figures by the decimal points. Align dollar signs, plus and minus signs, degree marks, and other indicators (Tables 4, 7). Align all digits at the right. Dissimilar items must each be centered on the column (see Table 6).

289. Where space must be saved in a crowded table, set long boxheadings broadside (i.e., vertically) so as to read up from the bottom of the text page (Table 7).

290. To express a blank in ruled columns of figures use leaders across the full width of the column (Tables 3, 10) except in a "Remarks" column (Table 9).

BALANCE SHEET AS OF DECEMBER 31, 1940

Assets		
Cash	$1,500.00	
Notes receivable	100.00	
Accounts receivable	2,940.00	
Merchandise inventory	3,500.00	
Delivery equipment	640.00	
Total assets		$8,680.00
Liabilities		
Notes payable to merchandise creditors	$ 200.00	
Accounts payable	1,300.00	
Total liabilities		1,500.00
Proprietorship		$7,180.00

TABLE 7

DISPERSIONS ORIGINALLY PROPOSED

MATERIAL	NUMBER OF PRISMS	ANGLE OF PRISMS	TRANSMISSION OF PRISMS	DEVIATION OF PRISMS AT λ 4200	ANGULAR DISPERSION AT $H\gamma$	LINEAR DISPERSION AT $H\gamma$		
						Focal Lengths of Cameras		
						381 mm	711 mm	965 mm
O 118	1	60°	0.768	50° 0′	8″.51	63.6	34.1	25.1
O 118	1	63	.756	54 40	9.86	54.9	29.4	21.7
Ordinary	2	63	.603	109 20	19.72	27.4	14.7	10.8
Flint	3	63	0.503	164 0	29.58	18.3	9.8	7.2

291. Center the figures in the column. If the number of digits is uneven, center on the majority of items and align all at the right.

292. Descriptive matter in a column of a ruled table should be set flush, with runovers indented. Drop the figure to align with the end of such matter (Tables 8, 9, 10).

TABLE 8

	Control	0.1 μg.	1 μg.	5 μg.	10 μg.	50 μg.	100 μg.
Spirogyra insignis: 23 hours	Normal and growing	25 per cent killed and blackened	25 per cent killed	Dead and slightly plasmolyzed	Plasmolyzed	Plasmolyzed	Killed and fixed
48 hours	Same	Same	35 per cent killed	50 per cent killed	Same	Same	Same
120 hours	Same	15 per cent dead	50 per cent killed	95 per cent killed	Plasmolyzed	Same	Fair preservation
15 days	Same	90 per cent recovered	50 per cent normal	All dead	10 per cent preserved	20 per cent preserved	Fair preservation
Spirogyra tenuissima	Normal and growing	This species is more sensitive to the poison and is less well preserved in the higher concentrations. Only half of the filaments recovered in 0.1 μg./ml. in 15 days					

TABLE 9

Name	Observed Temperature		Remarks
	C.	F.	
Daisy Geyser	86°9	188°4	Surface drainage
Brilliant Pool	89 3	192.7	
Punch Bowl Spring	93.8	200.8	12 feet diameter, bubbling on edge. Silica
None	93 4	200.2	Bubbling spring 2 feet diameter, 50 feet southwest of Punch Bowl Spring
Black Sand Pool	92.9	199 3	40 feet diameter, quiescent
None	85.3	185.5	Quiescent spring, 400 feet east of Black Sand Pool. At bottom of hole
Spouter	93 3	199 9	25 feet diameter. Bubbling violently
None	93.0	199 4	Bubbling spring 12 inches in diameter, 30 feet from Spouter
Rainbow Pool	71.7	161 0	
Old Faithful Geyser	93.4	200.1	Temperature of steam at depth of about 10 feet. No variation in temperature could be detected over an interval of about 40 minutes

TABLE 10

	Brine	Sea Water*		Brine	Sea Water
K	1.37	1.11	HCO_3	0.20	.....
Na	34.99	30.59	Cl	55.95	55.29
Mg	0.55	3.73	I	Nil	.....
Fe	.....	.....	Si	0.03	.....
Al	0.01	.....	Percentage of salinity	7.29	3.30
SO_4	4.88	7.69			

* Mean of seventy-seven analyses by W. Dittmar.

Exceptions

Where the table is divided into groups separated by blank lines, a better appearance is secured by aligning all figures with the top line of the group (Table 11[1]).

TABLE 11

EFFECT OF ETHYLENE (1:1000) UPON RESPIRATION OF LEMONS

Lot no.*	Treatment	Carbon dioxide (mg.) respired†			
		Start	First Day	Second Day	Fourth Day
821	Ethylene added at start, discontinuing at end of second day	8.0	21.5	29.7	23.0
832	Ethylene added at start, continued throughout	8.2	15.9	21.2	31.6
849	Ethylene added end of second day	6.8	8.2	9.7	26.7
841	Check; no ethylene	7.7	12.0	8.7	9.0

* These numbers also represent the weight in grams of the sample used.
† Milligrams per hour per kilogram of fruit.

293. Double rules should be used at the top of all tables and as divisions between sections of a table set side by side when the stub is repeated or the table is doubled to save space (Table 10).

[1] This table shows style used in botanical publications, especially the *Botanical Gazette*.

TABLE 12

Department	Appropriation	Actual Cost
Pathology	$ 9,195.00	$ 6,933.38
Medicine	12,260.00	11,944.95
Pediatrics	4,875.00	4,871.98
Surgery	9,500.00	6,325.00
Obstetrics and gynecology	4,600.00	4,599.96
Otolaryngology	605.00	605.00
Ophthalmology	3,240.00	3,240.00
Dermatology	900.00	900.00
	$45,175.00	$39,420.27
Carried forward	$31,128.00	$29,290.29

Department	Appropriation	Actual Cost
Brought forward	$31,128.00	$29,290.29
	$45,175.00	$39,420.27
Nurses' laboratory courses	700.00	690.00
Review courses	530.00	380.00
Annuity premiums	325.00	150.00
	$46,730.00	$40,640.27

When a broadside table is continued, the headings should be repeated. When a table showing totals, such as those used in bookkeeping, must be broken at the end of a page, the balance must be added up and appear in the last line of the first part, with the index "Carried forward." The same balance must be repeated in the top line of the new page, with the index "Brought forward." Supplied indexes of this kind are set in italics. The figures remain in roman (Table 12).

294. The table number (Table 1) or the descriptive title of an unnumbered table (see below) should be set in caps

in the type of the body of the table and should not exceed the width of the table. If a descriptive title follows the table number, it should be set in caps and small caps of the same type (see Tables 11, 14). Avoid long captions (§ 272) set in capitals by numbering tables in

SYSTEMATIC VARIATION FROM HOMOGENEITY IN $\Delta\lambda'$

Region	Group	$\Delta\lambda$	$\Delta\lambda'$	$\Delta\lambda'$ Group *c5, d minus* $\Delta\lambda'$ Group *a, b*
4200–4300	*c5, d*	0.159	0.165	+0.001
	a, b	.163	.164	
5000–5100	*c5, d*	.165	.173	− .007
	a	.178	.180	
5100–5200	*d*	.155	.168	−0.004
	a	0.170	0.172	

order. This method is to be used even though there are only a few tables, and the reference to the table should be given in the text because frequently the makeup prevents placing of the table on the same page with the mention. When 6-, 8-, and 9-point tables are used in the same work, set the headings of all in 8 point.

295. Footnotes to a table should be set in 6 point (see § 254) with paragraph indention and should not exceed the width of the table (see Tables 10, 11). When tables containing footnotes run over several pages, repeat the footnotes on the even pages. Notes to a table that consist of general explanations without indexes to specific places are set in type the size of the table in plain paragraphs at the end of the table.

296. Means, averages, and totals should be indented in the stub; but the total rule should close only the columns, not the stub (Tables 2 and 13).

TABLE 13

Group	c_1'	c_2'	c_3'
	km/sec	km/sec	km/sec
I	−14.4±1	− 4.0±1	−10.9±1
II	12.8±1	7.5±1	3.1±1
III	15.6±1	15.5±1	1.3±1
IV, V	11.1±0.8	8.9±0.8	5.0±0.5
VI, VII	13.5±3.4	28.5±2.6	5.2±2.4
VIII	−26.4±5.3	−31.6±4.2	− 2.4±4.6
Mean IV–XII	−11.6±0.8	.....	− 5.0±0.5

TABLE 14

DISTRIBUTION OF STARS IN EIGHT CLUSTERS

PLATE (EUP.)	RING	SECTORS				MEAN
		15°	45°	165°	195°	
NGC 5024, MESSIER 53						
102 (180^m)	0*	.....	344	.....	.....	325
	I	385	384	362	376	370
	II	200	182	189	200	196
	III	100	92	94	106	97
	IV	44	28	34	42	38

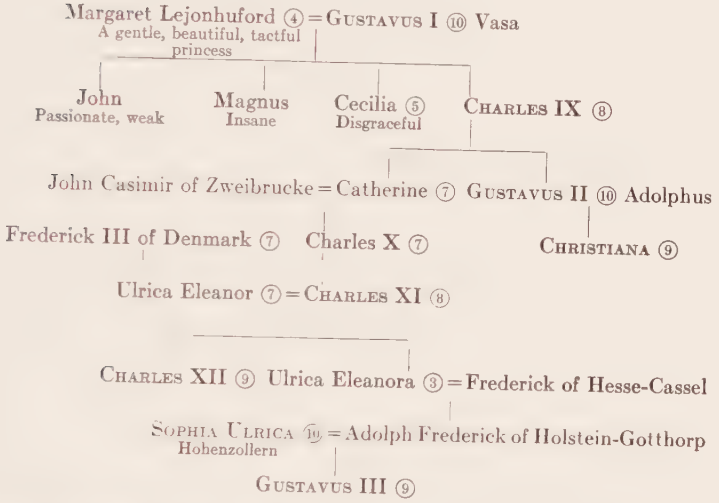
* Radius of central area .05.

297. Use the brace to preserve relations of groups (Tables 14, 15, and the table under section 294). Set braced matter solid but separate the braces by leads. The brace should be placed close to the matter inclosed, and the line leading to the matter embraced should align exactly with the point of it.

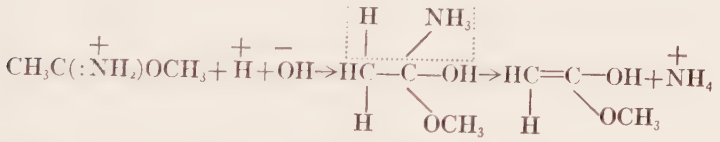
298. *a*) Genealogies, pedigrees, charts showing organization or relationship, and similar subdivided or grouped matter may be graphically represented by means of braces or rules. Several illustrations of such usage are given in Tables 15, 16, and 17.

TABLE 15

CHARLES THE GREAT (XII) OF SWEDEN


Margaret Lejonhuford ④ = GUSTAVUS I ⑩ Vasa
A gentle, beautiful, tactful princess
John
Passionate, weak
Magnus
Insane
Cecilia ⑤
Disgraceful
CHARLES IX ⑧
John Casimir of Zweibrucke = Catherine ⑦ GUSTAVUS II ⑩ Adolphus
Frederick III of Denmark ⑦
Charles X ⑦
CHRISTIANA ⑨
Ulrica Eleanor ⑦ = CHARLES XI ⑧
CHARLES XII ⑨ Ulrica Eleanora ③ = Frederick of Hesse-Cassel
SOPHIA ULRICA ⑩ = Adolph Frederick of Holstein-Gotthorp
Hohenzollern
GUSTAVUS III ⑨

b) Chemical formulas and combinations are shown by a similar use of rules and other symbols:



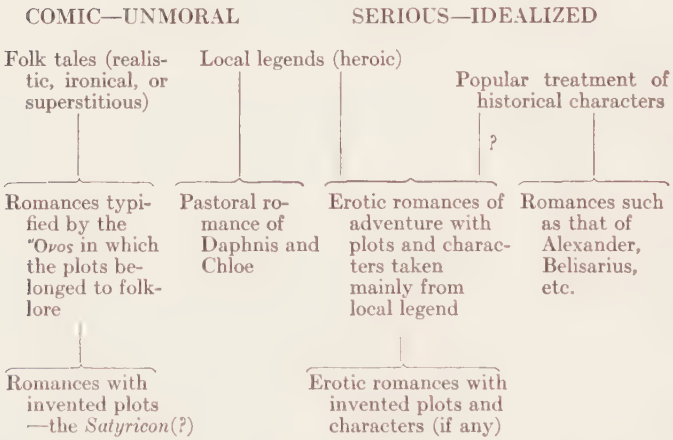
c) Any graphic presentation which requires the use of curved lines or unusual shapes not easily set in type

should be drawn by an artist and reproduced in a zinc engraving (§ 335). In preparing copy for such a reproduction, any necessary letters or figures may be set in

TABLE 16

		Thickness Feet	Thickness Inches
Homewood (sandstone) formation			
Mercer "group"	Mercer iron-ore shales	0–20	
	Mercer limestone	0– 1	6
	Mercer coal	0– 2	
	Mercer shales	30	
	Mercer iron ore		2–6
	Mercer limestone	0– 3	
	Mercer coal	0– 4	
	Mercer iron-ore shales	0–30	
Upper Connoquenessing sandstone			

TABLE 17


COMIC—UNMORAL
SERIOUS—IDEALIZED
Folk tales (realistic, ironical, or superstitious)
Local legends (heroic)
Popular treatment of historical characters
?
Romances typified by the Ὄνος in which the plots belonged to folklore
Pastoral romance of Daphnis and Chloe
Erotic romances of adventure with plots and characters taken mainly from local legend
Romances such as that of Alexander, Belisarius, etc.
Romances with invented plots —the Satyricon(?)
Erotic romances with invented plots and characters (if any)

type and pasted in the proper place on the drawing. This gives a much neater appearance than when the letters are drawn by hand.

299. Vertical rules may be omitted in closed tables in such special cases as are illustrated in Table 18.

TABLE 18

CALCULATED NUMBERS OF STARS IN THE INTERVAL $M = \frac{1}{2}$ BRIGHTER THAN m

M	m								Limiting log ρ
	2.0	3.0	4.0	5.0	6.0	7.0	8.0	9.0	
−5.5	1	2	3	9	19	34	55	82	4.3
4.5	1	4	12	30	67	135	136	406	4.1
3.5	2	8	27	76	191	429	867	1580	3.9
2.5	4	14	48	150	419	1049	2352	4745	3.7
1.5	5	18	68	236	735	2050	5126	11494	3.5
−0.5	5	21	71	260	895	2787	7776	19446	3.3
+0.5	4	17	70	240	883	3041	9468	26408	3.1
1.5	3	13	51	204	696	2558	8810	27430	2.9
2.5	2	8	32	127	504	1717	6309	21729	2.7
3.5	1	4	17	67	267	1061	3620	13303	2.5
4.5	1	2	8	31	121	480	1909	6512	2.3
N_m	29	112	412	1447	4864	15609	47603	137376	
log N_m	1.462	2.049	2.615	3.160	3.687	4.193	4.678	5.138	
O−C	+0.133	+0.074	+0.033	+0.005	−0.013	−0.018	−0.014	+0.005	
Mode				−0.5	−0.1	+0.4	+0.8	+1.2	

FORMULAS

300. Formulas are usually set in 10 point. In text matter smaller than 10 point they may be set in 8 point. They should be centered on the page. Use piece fractions in centered formulas, but use slant line in text. Mathematical symbols[1] should be set with thin space on either side (except when the terms are used as superscripts or subscripts). When the sentence ends after the formula, use a thin space before the period.

As the formula $\nu_\theta = \nu_0/(1 + 2a \sin^2 \frac{1}{2}\theta)$ shows, ...

$$\left(\frac{m\beta c}{\sqrt{1-\beta^2}}\right)^2 = \left(\frac{h\nu_0}{c}\right)^2 + \left(\frac{h\nu_\theta}{c}\right)^2 + 2\frac{h\nu_0}{c} \cdot \frac{h\nu_\theta}{c} \cos\theta$$

Expressing u in terms of the moment of inertia of the molecule I, this equation becomes

$$u_r = \frac{n^2h^2}{8\pi^2 I} .$$

301. Similar mathematical signs are to be aligned when formulas are set in columns:

The electron	$e = (4.774 \pm 0.005) \times 10^{-10}$
Number of gas molecules per cc. at 0° C. 76 cm	$n = (2.705 \pm 0.003) \times 10^{19}$
Kinetic energy of translation of a molecule at 0° C.	$E_0 = (5.621 \pm 0.006) \times 10^{-14}$
Change of translational molecular energy per ° C. . . .	$\epsilon = (2.058 \pm 0.002) \times 10^{-16}$

[1] A list of symbols in common use and their names may be found on p. 214.

302. Superior and inferior figures, letters, and characters should be on the same body as the type of the text matter and must be set close to the quantity to which they belong:

$$P(\log T_0)d(\log T_0) = \frac{h}{\sqrt{\pi}} e^{-h^2(\log T_0 - B)^2} d(\log T_0)$$

303. The rule that separates the numerator from the denominator should be exactly as long as the longer term, and both terms should be centered on the rule:

$$h\nu_0 = h\nu_0 - mc^2\left(\frac{1}{\sqrt{1-\beta^2}} - 1\right)$$

304. Where double-line formulas are run into the text matter, an effort should be made to eliminate white space by removing leads:

The dispersion in r certainly increases with M: but this does not necessarily imply a change in the dispersion in log v, since by the sixth formula, $\frac{1}{2h_1^2} = \overline{(\log v - \log v)^2}$. Thus, if the velocities of all frequencies increase in the same ratio with increasing M, the value of h_v will be independent of M.

305. The abbreviations sin, log, cos, tan, cot, cosec, mod (for sine, logarithm, cosine, tangent, cotangent, cosecant, modulus) should remain in roman in all formulas and are to be set without abbreviating periods:

$$\sin x = 2 \sin \frac{x}{2} \cos \frac{x}{2}$$

306. Parentheses, brackets, summation signs, and integral signs that inclose fractional expressions must be of exactly the same height as the tallest expression in-

cluded plus dividing or vinculum rules. Pairs of such brackets and parentheses must be of the same size.

$$\int \frac{dx}{x^4\sqrt{1+x^2}} = -\int \frac{\frac{zdz}{(x^2-1)^{\frac{3}{2}}}}{\frac{1}{(x^2-1)^2}\cdot\frac{2}{(x^2-1)^{\frac{1}{2}}}} = -\int (x^2-1)dz$$

$$\int \frac{xdx}{(a+bx)^2} = \frac{1}{b^2}\left[\log(a+bx) + \frac{a}{a+bx}\right] + C$$

$$\lim_{n\to\infty}\left(\frac{2x+1}{x+3}\right)$$

$$\lim_{n\to\infty}\sum_{k=1}^{n}\frac{1}{k(k+1)} = 1$$

$$\begin{vmatrix} 4, & 7, & 7 \\ 5, & -4, & 2 \\ -2, & 5, & 1 \end{vmatrix} = 0$$

$$\sqrt{\frac{x-1}{x-7} + \frac{(3x+5)^2+1}{(x-7)^4}}$$

307. Where ellipses are used, they should be on the line:

$$x_1 + x_2 + \ldots + x_n$$

INDEXES

Instructions for preparing an index may be found in sections 352–57. Following are rules regarding alphabetization and typographical forms.

308. In indexes of proper nouns and other alphabetical lists the following rules for alphabetical order should be observed:

a) Names beginning with M', Mc, Mac, or St., Ste, whether the following letter is capitalized or not, should be listed as if the prefix were spelled Mac, Saint, Sainte. Within a group of such names maintain proper alphabetic sequence of the main elements:

Machiavelli	St. Louis
M'Intyre, Henry	Sainte Beuve
McIntyre, James	Salt Lake City
MacIntyre, Thomas	Sault Ste Marie
Mack, Joseph	Savannah

b) Compound names should be listed under the first part of the name. List the other parts of the names in their respective alphabetical position and give cross-references:

Campbell-Bannerman, Sir Henry
Porter, Stratton, Gene. *See* Stratton-Porter
Stratton-Porter, Gene
Watts-Dunton, Theodore

In the case of hyphenated names adopted gratuitously, as in the case of a married woman adding a maiden name to a married name, ignore the name preceding the hyphen and list under the letter of the true name, with a cross-reference for the name preceding the hyphen.

c) Names with prefixes should be listed according to the following:

English: Index under the prefix:

A Becket; De Morgan; De Quincey; D'Israeli; MacGillivray; Van Buren

French, Italian, Spanish, and Portuguese: If prefix is an article or a preposition and an article forming one word, index under the prefix:

Dall'Ongare; Del Rio; Della Casa; Du Moncel; La Fontaine; Lo Yatto

If the prefix is a preposition alone, or (in French) a preposition and article that are separated, index under the name or the article, as the case may be:

La Fontaine, de Farina, da Rosny, de

German and Dutch: Index under the name:

Hindenburg, von Hoff, van't Noot, van der

If the names are indexed under the prefix, the letters of the prefix govern the alphabetical position of the name.

d) In Spanish, *ch*, *ll*, and *rr* are individual letters and are so treated in an index.

e) Names in German spelled with an umlaut (*ä*, *ö*, *ü*) should be listed as if the umlaut were spelled out (*ae*, *oe*, *ue*):

Müller, A.
Mufola, C.
Muller, B.

f) Names having two parts or names of firms connected by "and," "&," "y" (Spanish), "et" (French), "und" (German), or "e" (Italian) should be listed according to the first letters of the first name:

Baker and Bacon Gomez y Pineda Sandrone e Vallardi
Duncker und Humblot Loubet et Meunier Smith & Evans

g) In an index of general terms the alphabetical arrangement of subentries should be according to the first principal word (i.e., adjective, noun, verb, adverb; not the article, conjunction, or preposition):

> Numbers: beginning a sentence, 73; in connected groups, how treated, 74; consecutive treatment of, 113, 119; round, 73; use of dash in consecutive, 119

h) Alphabetize in the following manner where the same word is used separately as a modifier, as part of a hyphenated compound, as part of a proper name:

New	New York
New customers	Newark
New Deal	Newfoundland
New-style arrangement	Newton

309. Good cross-references are of vital importance in an index. For instance, if "Mankind" is indexed under that catchword, "Human beings," "Race," "People," when added in their own alphabetical places, should be followed by the cross-reference:

> *See* Mankind

Cross-references may also be employed to save duplication: for instance, when "Child welfare" is listed under "C," the entry under "W" should read:

> Welfare, child. *See* Child welfare (*Or:* Race; *see* People)

310. An extensive index should be set in double column, with the type two or three sizes smaller than the body of the book. A page number follows its entry, with a comma before. Runovers should be solid, indented 11 points, with 2 points between entries and with a quad line between alphabetical changes of initial letters (see A [examples of style are shown on pp. 158–60]). If space allows, for clearness let each subdivision occupy a sepa-

rate line (see B). If the page is narrow and space is a consideration, the runovers may be indented less than 11 points. When indented subdivisions run over to the top of a verso page, the main catchword should be repeated with a continuation line (see G). Letters indicating divisions of the alphabet may be centered above each block belonging under that letter.

311. An index that is little more than a full table of contents, with one page reference to each item, may be set full measure and leadered out to the page number (see C and D).

312. There are various ways to classify specific references, if it seems necessary, by using special typography. For instance, in a book containing bibliographies, page references to the bibliography may be set in italic or in boldface type, but such usage should be explained in a bracketed note under the heading of the index. References to sections or illustrations may be in boldface, and to pages in lightface, type (see E).

313. Various systems of punctuation are used, but the simplest is the best. Always use a comma between a catchword and the page number. In case a single reference includes consecutive pages, use an en dash between the first and last page numbers. Subentries with their page numbers may be run in with semicolons between; in such instances the main catchword is followed by a colon (see A).

314. Occasionally an index requires subentries under subentries. Double indention is then necessary (see B), or special sideheads may be used (see G). If such special sideheads are used, they may be set in caps and small

caps or in italics with or without a colon or a dash—never both (see D and G).

If several subdivisions of entries are necessary, the main entries may be indicated by setting them in boldface, small caps, or italics. Care should be taken, however, that the style chosen does not conflict with any other meaning of the same form of typography (e.g., italic for foreign words).

Another device to obviate the necessity for double indention or repetition of a catchword is the use of an em dash to take the place of the first word of a subject (see G). The subentries in this index are arranged according to sequence instead of alphabetical order.

315. In a mixed index of subjects and authors it is sometimes desired to bring out authors' names. Such names may then be set in caps and small caps (see H).

316. Beware of confusing identity by indexing individuals of different families under the same surname. The same rule applies to subjects that would be confused by similar treatment.

317. Ordinarily the appearance of the index page will be better if the first word of each general entry is capitalized; but in some cases, such as in the index to a grammar or the vocabulary of a book in a foreign language, all catchwords should appear in exactly the same form as on the text page (see I). Here, of course, the form is too important to be lost in the niceties of typography. The same usage should prevail in the reference list of a dictionary or glossary.

318. Examples of various kinds of indexes that show the typographical usage required are here given. The head-

ing of each block of examples is lettered to correspond with references in the foregoing rules. It is to be remembered that the value of any index lies in its service for quick reference; and by that test author, editor, and compositor may answer all questions of technique and style:

A. STYLE FOR AN EXTENSIVE INDEX

Explanation: of technical terms, 251–94; use of brackets for, 178

Expositions, the capitalization of names of, 17

"Extra," compounds with, 209

Extracts, rules for punctuation of, 112

Eye: as a guide, 128; measurement proved, 130; portions of, 136; training, 171

Foreign languages: the division of words in, 231; English translation accompanying word, phrase, or passage cited from, to be quoted, 78; sentences and passages quoted from, how to treat, 59, 85; words and phrases borrowed from, incorporated into English, how to treat, 59

Foreign titles of publications, capitalization of, 42

B. INDEX WITH ENTIRELY SEPARATED LINES

Magic, 10
Masque, 86
Masquerade, 14
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HINTS TO AUTHORS, EDITORS, AND READERS
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HINTS TO AUTHORS AND EDITORS

PREPARATION OF MANUSCRIPT

319. In submitting copy an author may rely on the judgment of his publisher with regard to format and typographical style. Vexation and delay are the usual results of interference with one who is a specialist in bookmaking. If the author wishes an idea carried out, he should talk it over with the publisher in order to get proper help on the details. If, on the other hand, he is willing to leave the work entirely to the publisher's judgment, he should ask for a dummy with a few pages set showing the type, margins, stock, binding, and stamping. He may then make suggestions before giving his approval. This method is far more satisfactory than costly experimenting with the proof. If an author will try to visualize type style before putting copy into final typewritten form, he will aid his publisher by producing intelligently arranged manuscript.

The rules and suggestions contained in this *Manual of Style* are intended to help authors and editors to prepare their manuscripts. The entire book should be studied with care. The more closely copy conforms to the rules, the less work there will be for the copyreader in editing.

320. Manuscripts should be typewritten, double spaced, or written in a perfectly clear hand in ink, on only one side of the page. The former is preferable for many reasons—accuracy in estimating (§ 344), time-saving in all processes. Original copy should always be furnished, not a carbon or a mimeographed copy. A duplicate copy

of manuscript should always be kept by the author for possible reference needs and likewise as protection against loss of the original.

321. The sheets should be of uniform size, preferably $8\frac{1}{2} \times 11$ inches. Manuscripts should never be rolled. They should be placed flat in a box or envelope; and if sending by mail, one should be sure that the container is tough enough not to wear through. The package should be carefully marked with the author's return address and properly insured or registered.

322. The sheets should not be sewed or tied together but should be fastened only with clips or pins, which may be easily removed. When an addition or an insert is to be made, the sheet should be cut and the insert pasted in the proper place. No fliers should be attached, for they may be torn off. Nor should parts of sheets be pinned on: they may become unfastened and misplaced. Each new chapter should begin at the top of a sheet, and the pages belonging to that chapter should be clipped together. Liberal margins should be left at the top and on both sides of the sheet. Such space is needed by the copyreader or printer for directions for setting.

323. All pages should be numbered consecutively. Any change of pagination through insertion or omission must be indicated unmistakably. If it has been necessary to insert further pages after numbering, the number of inserts should be clearly marked on the last regularly numbered page preceding the insert. (For example, on page 60 say: "Insert 60a–60d.") All inserts should be on full-size manuscript paper. Only brief inserts of a word or two or of a sentence should be attempted on the margin.

324. Quotations may be single spaced as a sign that they are to be set in smaller type. Footnotes (preferably typed double spaced) should be designated by separation from the text by lines running entirely across the page. They should never be run into the text in copy, whether in parentheses or otherwise. They may be typed either at the bottom of the page or at the point in the page where reference occurs in text. The word in the text to which the note refers should be followed by a superior figure corresponding to that preceding the note.

325. Footnotes should be numbered consecutively throughout a journal article or throughout each chapter in a book. If the book or journal is set in linotype, the changing of the numbering of footnotes after the book is set not only involves the change of numbers but also means resetting the first line of the note, as well as the line of text in which the reference number appears. In monotype material only the number needs to be changed.

Study the sections on "Footnotes" (see pp. 123–30) in this book and make the footnote copy agree with the rules there given.

326. Do not expect the printer to expand abbreviated references to publications. Even if footnotes are so numerous that it seems best to abbreviate repeated references to the same work, spell out the exact title the first time it is used and abbreviate consistently all later references. If there are many such instances, a list of abbreviations may well appear in the preliminary pages.

327. Tables and illustrations should be numbered in separate series consecutively through an entire article or book (see §§ 283, 294). Do not number them separately in each chapter or section.

328. For numbering chapters, plates, charts, and inserted maps and graphs use Roman numerals. Arabic numerals are used for text illustrations and table numbers.

329. Legends are properly titles. They usually are not complete sentences and do not have sentence punctuation. A description following the title line is punctuated the same as the text (see §§ 266–72).

330. Differentiate between a synopsis and an abstract. The former should be the outline of what follows in the chapter or book division. An abstract, on the other hand, is a connected résumé of contents.

331. Copy for title-pages, preface, table of contents, list of illustrations, and so on, should be submitted with the manuscript. Copy for indexes should be compiled from the extra set of page proofs furnished for that purpose, and should be delivered to the printer soon after final approval of all pages preceding the index. Delayed publication is often due to the author's tardiness in supplying the index (see §§ 352 ff.). For proper forms of indexes see sections 308–18.

COPYRIGHTS

332. In the case of quotation from the copyrighted work of any other author, the writer must obtain permission from both author and publisher, and in addition must see that proper credit is given in the form prescribed by the publisher.

333. The publisher usually attends to securing the copyright on the completed book either in his own name or in that of the author, as mutually agreed upon. If the publisher cannot supply the necessary information, secure an official statement of copyright law and pro-

cedure by applying to the Register of Copyrights, Washington, D.C.

ILLUSTRATIONS

334. The printer should be consulted in every case with reference to the best method of reproduction.

335. The first question to be considered in regard to illustrations for a book is whether the figures shall be distributed in the text or aggregated into plates. Since the decision of this question has a distinct bearing on the mechanical makeup of the book, it should be made only in consultation with the printer or publisher. If a rough (eggshell) paper is desirable for the text, on account of its lightness and bulking properties, only line drawings can be used unless the illustrations are put in as inserts. The presence of halftones in the text calls for the use of a highly finished, heavy, and non-bulking paper.

When its use is feasible, the text figure (i.e., one inserted into the type page) is usually preferable because it can be placed at the point of greatest service to the reader. In scientific works, however, plates are preferable when a series of figures must be before the eye at one time or when some figure must be referred to at many points in the text.

When it has been determined whether text figures or plates are to be used, the mode of reproduction must be selected, for it is necessary to adapt the copy to the method.

Where text figures are used, it is obvious that a printing block, or cut, must be provided. Such blocks are zinc etchings and halftones. The following hints for the preparation of copy for these various processes will be found useful.

336. *Zinc etchings* will reproduce any drawing or print with solid black lines or dots on a white background. It is even possible, by the use of color filters, to pick out one or more from a number of colors with reasonable fidelity. The printer should, however, be consulted in such cases before the copy is finally submitted. In preparing copy for a zinc etching, bear in mind that gradations of tint cannot be reproduced and that therefore the lines of the design must be in solid color, regardless of their thickness. Only India ink should be used, and gray or broken lines should be avoided. In making drawings on cross-section paper, as in plotting out graphs, a blue-lined paper should be selected, for blue does not photograph. If it is desired to show the cross-lines in the illustrations, a paper lined in black or green should be selected. Care should be taken that the lines are not ragged or broken. If the figures are to be lettered, different degrees of reduction should be taken into account so that the lettering on all the figures will be reproduced in the same size. Where parts of zinc-etched figures are to be shaded, the shading can often be put in to advantage with Ben Day tints. Consult the printer on this point.

337. *Halftones* are adapted to the reproduction of photographs, wash drawings, and paintings, either in black and white or in colors. Glossy photographic prints give better results than dead-finished or mat prints. At best the halftone is but an approximation of the original, and only the most favorable conditions of all the elements of copy, engraving, ink, paper, and presswork can bring the final result to anything near the original subject. The author should therefore use every effort to furnish his printer the best possible copy from which to work.

Halftones are sometimes specially designated "highlight" when the light parts are entirely cut away. The finishes of the edges are designated as "square," "lined," "vignetted," or "outlined." Combinations of line and halftone cuts are frequently made by stripping the two kinds of negatives together on one plate.

338. The use of plates permits a much wider range of methods of illustration, including those mentioned above. The additional processes are: gelatin plates (heliotype, albertype, collotype, etc.), lithography (including photolithography and offset printing), photogravure, steel and copper engraving, rotogravure, and three- and four-color halftones. Since all these are in a large degree dependent on photography, the copy should permit an exact reproduction in all respects except as to size.

339. *Gelatin plates* and *photogravure*, made by two very different processes, give perhaps the most faithful reproduction of photographic subjects. The former is especially well adapted to scientific work where detail is important.

340. *Lithography*, in its modern adaptation to the offset press, has come into much more general use than formerly. By the offset process straight black-and-white subjects may be photographically reproduced with great fidelity, and much finer drawings copied than by zinc etchings. By it, also, photographs and paintings are reproduced in black and white or in colors. In the case of all lithographic processes, the original copy should be prepared exactly as it is finally to appear.

341. *Steel* and *copper engravings* and *rotogravures* are used chiefly for portraits and landscapes. Copy should be provided in the form of photographs or paintings.

342. *Process work* is the common name for three- and four-color halftones, by which subjects in color can be reproduced in close approximation. It is well adapted for many illustrations of this character. Compared with the cost of lithography, process work is much cheaper. An exact original copy, except for size, should be provided for this method.

343. *Lettering* on cuts should be of uniform size, large enough to reduce with the lines of the cut and still be in correct proportion to the illustration itself. Parts of a compound figure consisting of separate units should be lettered *A*, *B*, *C*, etc. (italic); sections in each component part should be lettered *a*, *b*, *c*, etc. When several series of letters are necessary on the same plate, be careful that there is no confusion of meaning. If possible, each letter on the cut should be explained at length in the description; otherwise, in the text. Lettering on the margin of the cut is better set in type. Such cuts, however, should be ordered trimmed flush and anchored, to admit of placing the type close up to the face of the illustration.

ESTIMATING MANUSCRIPTS

344. The most accurate method of estimating the amount of space a given manuscript will occupy when it is set in type is to determine the number of characters—letters, points, and spaces—that the manuscript contains, and to divide that total by the number of characters in the type page it is desired to use. In the case of typewritten manuscript, this computation is very simple. Nearly all typewriting is in either pica or elite type—the former ten, and the latter twelve, characters to the lineal inch. It remains, therefore, only to find the total num-

ber of lines and the average length of line in inches, and to follow that step by a simple computation. If the manuscript is divided into chapters, each chapter should be figured separately, to provide for the partially blank pages at the beginning and the end. Partially blank lines at the close of paragraphs should be counted as whole lines. To the total of all chapters should be added the pages occupied by the preliminary pages, the index, and any illustrations.

Suppose, for instance, a chapter of fifty pages of elite typewriting, with thirty seven-inch lines to the page, to be printed in a type page $4 \times 6\frac{1}{2}$ inches in size, composed in 11-point Old Style No. 31, leaded with two points. There would be 84 characters to the line, times 30, times 50 = 126,000 characters. Eleven-point Old Style No. 31, with 2-point leads, averages 100 characters to the square inch, or 2,600 to a page of $4 \times 6\frac{1}{2}$ inches. Dividing 126,000 by 2,600 gives 49 pages for the chapter.

In computing hand-written manuscript, choose pages of average density for word-counting, in order to arrive at a basis for the number of characters on a page. A considerable variation will be found among the different pages of this class of manuscript, and the author will need to use added care in his method of estimating.

The process is simplified by use of the data in this book under "Specimens of Type" (pp. 220 ff.). Statements given there of the number of characters to a square inch of each style and size of body type are for authors and editors in estimating manuscripts. First determine the number of type characters (letters and the spaces between words) on a manuscript page; then use the statistical data.

READING OF PROOFS

345. All proofs should be read and returned promptly. As soon as work is started on the manuscript, the publisher sets up his schedule for the completion of the work, based upon the date of release for publication and on allowance of ample time for each operation. It is rarely possible to speed up these operations without sacrificing somewhere the quality of the product. After the publication date has been set and all the machinery of advertising and sales put in motion, it is imperative that no unnecessary delay be incurred in any part of the work. If the author holds the proof unduly, he will throw into confusion all the careful plans of his publisher and sacrifice quality of workmanship or specially timed sales—perhaps both.

346. Proof is sent to the author chapter by chapter and should be returned the same way so that the printer need not wait for galleys at any time.

347. In marking proof sheets use the standard proofreader's marks (see p. 184). Make all marks on the margin opposite the line in which correction should be made; and if several belong to a single line, put them exactly in the order of their occurrence.

348. Be careful to answer all queries on the proofs. Do not erase the proofreader's marks or queries. If you approve a suggestion made, cross out the question mark and let the correction stand. If you do not approve, cross out the whole question, or answer in full. Delays and errors may result from failure to attend to such queries. Cross-references, especially, should be checked by the actual pages, for no one but the author can say with certainty to what page he intended to refer.

349. An author should realize that returning galley proofs to his printer implies that he will make no further changes of matter in his text. Single words or even phrases of equal spacing may be substituted thereafter, but only under real necessity. Changes made in type are expensive. To omit a word or to add one in the body of a paragraph may cause the resetting of all of that paragraph following the point of change. If the alteration is in galley proof, the expense stops with the paragraph reconstruction; if, however, the change is made in the page proof, it may further involve repaging the entire article or chapter. Make the manuscript as perfect as possible before delivering it to the printer. Read the galley proof as carefully as possible, as corrections in succeeding stages add to the cost. Corrections in plates are expensive and are likely to injure the plates.

350. The original manuscript should always be returned with the galley proof, in order that the proofreader may refer to it, should any question arise. Each successive set of proofs should be accompanied by the previous marked set, which is always used in computing the cost of alterations properly chargeable to the author. No change should ever be made in manuscript which has been set, or in proof that has been corrected and a later proof pulled.

The author should retain a duplicate set of proofs bearing all corrections, as protection against loss of the sheets in transit to his printer. Frequently the last manuscript sheet sent out with proof will contain matter that is to be set on the next proof sheet beyond that lot. In that event hold back the unfinished manuscript sheet to read against the proof bearing the unread matter. In

the same manner hold over the last sheet of page proof having matter beyond the manuscript in that lot. Note any holdover of this sort on the last page returned to the printer.

351. An extra set of page proofs is always sent to the author for indexing (§ 331). Although the index cannot be set to advantage until all page numbers can be supplied exactly, it is best to begin compiling the index as soon as the first pages come from the printer. Copy for the index should be sent to the printer immediately upon the return of the final page proofs (see §§ 308–18 and 352–57).

INDEXING

352. Every book that may be used as reference or authority merits a good index, i.e., one which enables the reader or student to locate readily the subject or item he seeks. The usefulness of a book often depends wholly on its index. To make one of real merit, however, is a technical operation of some difficulty. One unfamiliar with the subject is likely to make serious errors. For this reason the publisher usually requires each author to make his own index or to arrange to have it done under his own supervision. The error in this arrangement is in supposing too often that an author knows how to make an index properly. For typographical styles of indexes, see sections 308–18.

353. The treatment required, both editorially and typographically, varies with the kind of book and the use to which the index is to be put. Some books and some subjects are indexed more easily than others. A book of sermons or lectures, a collection of poems, a yearbook, or a work of argumentation, complete only in its sequence, will require a much simpler index than that which is

needed for a scientific work or for a book of unrelated facts, statistics, or ideas, where the index is needed frequently for reference.

354. A collection of addresses or sermons could very well be indexed by principal words in titles of chapters, by subtitles, by proper names, and by subjects. This form need not be much more complicated than a very full table of contents. The items of such an index should not be consecutive, however, without regard to alphabetical order of the subentries; neither should it be laden with long entries to indicate any conclusions or the progression of thought. The index, unlike the text, is not *read;* it is *referred to*, and only those catchwords actually needed are read at any one time.

355. The best usage in all indexes is to arrange entries and subentries alphabetically. A book of poems, if large and consisting of works of many classes, may require a subject index, an author index, and an index of first lines. These will all be fairly simple and will need little subdivision. A comparative study of literary manuscripts or a book of the Synoptic Gospels may need also a reference index, listing in numerical order the chapters and verses studied. A scientific work that is invariably used for reference and for authority requires a full general index, including both subjects and proper names; also, it may have its references divided into a subject index and an author index.

356. The indexing of complex and involved subjects requires a thorough knowledge of the subject matter, as well as a technical knowledge of the typographical form that best expresses it. Suppose, by way of example, that the work or passage to be indexed is one covering the sev-

eral processes of photoengraving, a complex and intricate subject. If each process is treated separately in the text under its appropriate title, the work of indexing will be comparatively easy. But if all the various processes are covered by paragraphs more or less general, and without special segregation of subjects, every item must be searched out and put into its part of the index. Without such discrimination a casual glance at the index may fail to indicate that some particular branch of the subject is treated at all. Superficial indexing may cause a failure to use the book.

357. The simplest way to prepare an index is by means of slips or cards. The 3×5-inch size is easy to handle. First read over a whole chapter carefully, underlining in blue pencil all words to be indexed, whether as general entries or as subentries. If marking for a professional indexer, underline the subentries in red pencil and note in the margins, in blue pencil, the catchwords under which they should be indexed. In this operation the full program of the index is developed clearly.

When the entire book has been so marked, enter the items on cards. Each entry, with its page number, is written on a separate card. Next sort the cards into stacks in alphabetical order. Then arrange them in a card file or in a box enough larger than the cards to allow plenty of room for rearranging.

When all the marked words and expressions have been transferred to cards, perfect the alphabetical arrangement and combine the subentries in alphabetical order under each main entry. Wherever there are a number of page references for one item, such figures should appear in numerical sequence. The entire series of card entries

may be typewritten on sheets, with carbon copy, for the convenience of the printer in setting. Be careful to show capitalization, punctuation, and indentions.

Verify all items by checking the markings of the text manuscript against the carbon copy of the index manuscript. A good method is to cross out every item as found until all have been checked.

HINTS TO COPYREADERS

BOOK COPY

358. Read the specifications very carefully. Do not neglect to re-read them often in the course of editing if there is any doubt as to what is wanted.

359. Look through all the copy and check the headings and subheadings with the table of contents.

360. Examine the dummy. Visualize the completed book with all its parts (see pp. 11–20).

361. If copy for cuts is attached, mark their places, identify the copy so that no mistake can be made, see that the sizes are marked, and detach them to send to the engraver after the legends have been edited. They should not be sent, however, until all the copy has been edited and descriptions in the text have been checked with lettering or references on the copy for the illustrations.

362. Read the preface to get the purpose of the book in mind. Then proceed to edit the copy for the machine operator and the proofreader.

363. "Editing" is a very broad term. It implies a careful and critical literary survey of the context; yet this type of editing is not permitted to the copyreader unless special instructions give such freedom. Not a single word of the author's meaning may be changed. However, contradictions, duplications, obvious errors of fact, incomplete statements, or incorrect sentences are to be queried (see § 375). If, after reading a portion of the text, the copyreader finds carelessly written copy, he should imme-

diately take up the question with the publisher's editor and get exact instructions before proceeding farther.

364. Primarily, the copyreader's task is to prepare the copy for composition by marking the measure, the sizes of type for text, quotations, footnotes, headings, subheadings, tables, legends, etc.; to apply the adopted rules of typography; and to check the author's consistency in his use of capitalization, citation, spelling, punctuation, and his sentence structure. At every step it is necessary that the copyreader imagine the printed page before him. Simplicity and exactness of typographical expression are of the greatest importance. Expense also must be considered, and mechanical difficulties must be foreseen and forestalled. Quality must never be sacrificed. Consequently a nicety of judgment must be exercised constantly. Read everything as if you were the author. If the copy is not perfectly clear, or if you have reason to doubt its correctness, look up the point or query it to the publisher's editor.

365. For standards of typographical form refer to this *Manual of Style*. The copyreader is expected to be thoroughly familiar with its rulings and to use them unless expressly instructed in copy to use a contrary style. For spelling and divisions use *Webster's New International Dictionary* unless the *Manual of Style* makes an exception. The latter is final authority.

366. Do not query a misspelled word in ordinary text. Look it up if you are not certain, and thereby learn it for future use. The proofroom library is for your convenience. Never query style to the author. If you cannot be sure what style should be used, confer with the editor. Do not allow book matter to be put in type with

questions of style unsettled. Do not leave it for the operator to decide which of several forms is the intended one, or for the proofreader to make it consistent after it is set.

367. Verify all days and dates and check them so that the proofreader may know you have done so.

368. Co-ordinate all headings and subheadings; check the sequence of all numbered headings; supply missing letters when abbreviations must be spelled out. Take special care with proper names.

369. Check the copy for cuts for sequence, size, possibilities of reproduction, identification. Edit the captions or legends, mark the lettering or marginal figures that should be set in type, and the places where cuts are to appear. Number text figures in Arabic and plates in Roman numerals, and hand the copy to the proper person to order the engravings.

370. Observe the rules for tabular work (see §§ 279–99). Do not leave copy in tables inconsistent. Double the stub if necessary to widen or shorten the material. Keep footnotes to tables in their correct sequence. The author rarely attempts any arrangement of such notes.

371. Mark the different sizes of type so prominently that the operator will recognize them at a glance. Leave the ordinary text unmarked; indicate reductions by a red line along the left margin; indicate footnotes by a blue line similarly placed.

372. Familiarize yourself with the names given in *The University of Chicago Directory* and the Press *Catalogue*. There is no excuse for misinterpreting or misspelling the name of a member of the Faculty or the title or name of the author of a book published by your firm.

JOURNAL COPY

373. Read the composition ticket for any special instructions. See that the copy is slugged with the name of the author and the name of the journal. If copy is for a minor division of a journal, so designate on the manuscript.

374. Keep the last journal beside you for ready reference. Verify the sizes of type by the specifications. Mark the measure in the upper left-hand corner of the first sheet of copy, and below a separating line give the size of type to be used for the text.

375. Keep the style of the journal for which you are editing. Each has peculiarities of its own. Study the preferences of each editor as evidenced by the way he answers queries, the changes he makes, the condition of his copy. One editor may expect you to do as a matter of course what another would consider an unwarranted interference if suggested.

HINTS TO PROOFREADERS

376. Various printing offices differ in their methods of handling proof. In fact, there may be different requirements on different jobs in the same office. One job may require more care, closer punctuation, and more readings than another. An author may be glad to pay for the added time spent on his work, or the nature of his material may make extra care imperative. Newspaper copy and trade-journal matter are usually given one reading, and that a very fast one, sometimes without a copyholder. Fine magazines and book work require three or four readings. Technical books are frequently read as many as eight times or even more, each time with great care.

377. The proofreader acquires speed only through practice and training. He must have the ability to think quickly, a ready judgment, and a knowledge of the subject of the material he is reading—all of which may be acquired only through study and experience. He has an important service to render in any printing operation.

378. College or university education is the best preparation for proofreading, but added to this must be a thorough knowledge of printing: of faces and sizes of types, symbols, spaces, furniture; of all the materials needed in the composition of printed matter, whether machine-set or hand-set; and some understanding of composition and the processes of plating, presswork, and binding. The reader must be able to tell at sight whether a lead is too thick or too thin, and to discriminate between a thick

space and a thin space. He must be able to detect a change of type face, even of a single letter of modern mixed with old style, or vice versa. He must be able to tell whether a lockup is square and must know type that is off its feet ever so slightly.

379. Proofreader's marks vary somewhat, but all sets of marks have the same general intent. They are simply symbols adopted for expediency, to save writing out instructions that take time and space. The marks now in common usage are shown and defined on page 184.

380. All marks should be made in the margin on the same line as the error; and if there is more than one correction in a line, they should appear in their order separated by a slant line (i.e., cap/wf/tr/); if there are many marks, both margins may be used.

381. Guide lines should be used only when the material is of narrow measure without margins or if corrections are too numerous to be marked in ordinary manner. Such guide lines, if used, should never cross each other.

382. Broken letters should be ringed, not blotted out; also, letters to be transposed should be ringed, not marked through.

GALLEY READING

383. Accuracy is the first requirement in galley reading; the next is to carry out faithfully the copyreader's intention in typography. If the copy has not been edited, the proofreader's task is much more difficult. It then requires thinking quickly, exercising careful judgment, and weighing the cost of change against the values of appearance and correctness. Contradictions, duplications, errors of fact, anachronisms, imperfect sentences,

PROOFREADER'S MARKS

solecisms, barbarisms, and so on are to be detected by the reader and pointed out. Such corrections are very costly if made in the type; therefore most printing houses whose work must be of very good quality employ editors and copyreaders to prepare their copy before passing it to the compositor. When this is not done, the proofreader must assume responsibility.

If the copy has been edited, the galley reader has but to prove that the printer has interpreted the copyreader's marks correctly. This task is not an easy one under the best conditions.

The best galley reading consists of two operations—a preparatory silent reading for purely typographical errors and a reading with the copyholder for accuracy, sense, and all possible errors of consistency. In preparatory reading the proofreader should note the condition of the copy so that he can time the first reading to a speed that will insure perfect accuracy.

384. Particular care should be taken with proper names, figures, and scientific terms. If copy is not perfectly clear, or if there is reason to doubt its correctness, the copyreader or the publisher's editor should be consulted. In case there is still doubt, a query to the author should be carried on the proof.

385. In asking questions of the author or editor, make the point perfectly clear. A simple query mark is not always enough to draw attention to the point at issue. Queries on the manuscript must be transferred to the first reading and so on to all sets of proofs sent out until they are answered. Discretion should be used in making queries. The author will be thankful for any sensible suggestion but will resent trivial criticisms. Anything that is

obviously wrong should be corrected, for the proofreader will be justly blamed for such an error. He should never follow copy blindly, though he may be required to reproduce it exactly.

386. Style should never be queried to the author. This *Manual of Style* is the guide; if there is still room for doubt, the matter should be referred to the editorial department.

387. The proofreader should never fall into the error of thinking that an author's or editor's O.K. relieves him of all, or any part, of his responsibility. Authors and editors depend on the proofreader to see to it that the typographical requirements have been met and that the adopted style has been used.

388. The first mention of a figure or plate must be marked in the margin as a guide for placing the cuts when the galleys are returned for makeup.

389. The reader should never permit himself to be stampeded. Speed may be necessary, but accuracy is even more important. In unavoidable cases of "rush" the reader must do his best in the time allotted, but he should let it be understood that he disclaims any further responsibility.

SIGNING AND SENDING PROOFS

390. After the reading is completed, the galley proof should be signed in the upper right-hand corner with the initial of the proofreader above that of the copyholder. This signature is carried on all subsequent galley proofs. In case copyholding and revising are done by two different people, on the revised proof the copyholder's initials should follow the reader's above a line, with the

reviser's initial below. This will save time in tracing proofs and will insure the giving of credit where it belongs.

391. The number of proofs wanted should be marked on the first readings before they are sent to the corrector. The required number must be ascertained from the specifications, the composition ticket, or from special instructions on the copy.

TRAINING A COPYHOLDER

392. Each reader should help to train his own copyholder to be increasingly efficient. The copyholder should be allowed to see what the proofreader marks, and if time permits he should be told why certain things are marked. As he learns the "local style" of the journals and special publications, he will repay his teachers by finding errors, inconsistencies, and deviations from style, and thus will save time for the reader.

393. The proofreader should never shield himself behind his copyholder. The responsibility is the reader's, and decisions are for him to make. If he doubts the copyholder's version, he should consult the copy for himself.

394. The proofreader should not read to the copyholder except in special cases in order to rest him after long, close work, and then he should proceed slowly and very distinctly. The copyholder's eye and ear are not trained at first to follow copy with insertions and special editing as fast as a proofreader can read printed matter. Nor should the proofreader suggest to the copyholder the reading of a word or phrase which he has difficulty in making out from the manuscript. If he cannot decipher the manuscript, the reader must be the arbiter.

395. The proofreader should never let a miscalled word or sound pass without challenge. The proof may be wrong, even though he suspects that the copyholder has misinterpreted or miscalled. With training, the copyholder learns to enunciate perfectly and to be more and more dependable.

396. The reader should teach the copyholder to make himself useful, during the time the reader is occupied with silent reading, by putting copy or galleys in order, by looking up spellings or divisions, by returning proofs for filing, and by studying the *Manual of Style*.

397. As soon as the copyholder has mastered his oral duties, he should be taught to revise and to transfer house corrections on duplicate proofs. The proofreader may raise the efficiency of his own work appreciably by taking a little trouble to help the copyholder learn all phases of his work (see § 402).

PAGE READING

398. The page reader first arranges his material in complete sets in the order of their paging. Then he revises the author's alterations, and any house corrections that may be left on the galley proofs, by comparing them with the page proofs and by checking each line or marking it with a dot, so that none shall be overlooked if the revision should be interrupted. Whenever it is necessary to run over type in the makeup in order to correct bad spacing or divisions, or to make or save lines to avoid bad page appearance, the proof of the runover portion must be re-read for possible new errors made in handling.

After this careful revision, the reader next checks the table of contents against the pages, verifying the wording

of chapter titles and subtitles and supplying the page numbers. By this method any discrepancy or omission may be detected at once and rectified. In like manner the list of illustrations should be verified.

At this time the job ticket and the specifications should be constantly consulted, for the page reader's particular duty is to *prove* that the instructions of the author and publisher have been carried out.

399. Sometimes, in order to save time, the page reader begins his work before the printer has completed the makeup, receiving more chapters as the paging is completed. In such a case, of course, the revising is done by chapters or sections. It is more advantageous, however, to do it all before beginning the actual page reading, because the author's preferences, or objections, if any, and his general point of view may be revealed by his corrections as well as by his attitude toward the first-reader's queries on the proof.

400. Every word should be read carefully, the sequence of footnotes and tables checked, and all the rules of good practice in paging carefully observed. See General Considerations (pp. 3–10) and all the rules for composition (§§ 1–318).

401. The running heads and folios of each article or chapter should be read as a separate operation after the reading of pages has been finished. The reader should sign the first page and verify number of pages and plates in each article or chapter and the total number of pages in the finished product, including preliminaries. He should report uneven forms at once. All half-titles, blank pages, inserts, and so on, should be numbered and indicated;

likewise all necessary queries should be copied on one set of the proofs to be sent to the author.

402. When pages are ready to go out, they should be placed neatly in sets, pinned together at the top, and returned to the record clerk to be stapled in sets, recorded, and sent. Dirty or over-inked proofs should never be sent out; nor should proofs go to the author with unreadable spots caused by type off its feet or by failure of the proof-press roller to ink the type properly. The copyholder can be trained to inspect the proofs and to procure duplicates of any that are not readable. The author cannot be held responsible for anything wrong in a poor proof.

403. This is the last chance for queries to the author. Unfilled page references must be queried here; and all references to charts, maps, plates, inserts, and figures must be verified or queried.

404. When a page is unduly short, it is the duty of the page reader to suggest to the author that it be increased in length. The approximate number of words needed should be asked for on the proof. Likewise a page that is too long must be adjusted by the author, unless there is some other legitimate way of meeting the difficulty. Plates must be marked to face the first mention or description, and it is the reader's duty to assure himself that such insertion will not cause difficulty in binding. The best usage prescribes the insert as a right-hand page facing the verso page. If, in a scientific publication, the value of illustrations would be lost if they were so treated, they may be allowed to face the exact reference, whichever page it falls upon. In case two such references fall on opposite pages, the inserts may

follow each other or may be printed on both sides of the sheet; otherwise the second reference must be moved by the author. Under no circumstances should two blank pages be bound facing each other.

In case references to several plates occur on the right-hand page, permission must be secured from the author to move the references or to place the inserts facing the next following page.

HINTS TO COPYHOLDERS

405. The copyholder should cultivate a low, soft, clear reading voice. Only his own proofreader should hear him. Remember that, from the proofreader's point of view, the small words are as essential as the big ones. Get them all in—and get them in correctly. Read syllables.

406. Enunciate plural *s*'s distinctly. Try to perfect your enunciation so that you can read an entire galley without error.

407. Regulate and equalize your speed. Do not race at a breakneck pace through typewritten copy and then thread your way slowly through the mazes of handwritten manuscript.

408. Do not keep guessing at a word. Look at it closely; consider the context. Do not speak it until you have made it out—or at least have made the very best guess of which you are capable.

409. Give your reader a chance to make his corrections. Slow up the moment he puts his pencil to the paper. This will save going over the same ground twice. Repeat cheerfully what the proofreader has not understood.

410. Evolve your own system of signals. Do not, for instance, waste time by saying "in italics" for every word or letter so treated. Instead, raise your voice, or tap the table with your pencil once for each word, or do both. Such a code is to be established between yourself and your reader.

411. Read to your proofreader every instruction, editorial mark, and stet mark carefully. Learn the job number and *read it for every galley.*

412. Consult the job ticket or the specifications for the number of proofs wanted before having proofs corrected, so that the number wanted may be marked for the printer.

413. Be careful in transferring marks. A mark in the wrong place means two errors uncorrected in place of one corrected. Copy all queries and makeup instructions on one set of the galley proof and indicate the insertion of tables, figures, charts, etc., where they are first mentioned.

414. In sending out proofs see that everything is there. Arrange the copy and proof sheets neatly and consecutively.

415. The manuscript should accompany the galley proof; the foul proof (author's marked galley proof) should accompany the page proof. In case no galley proof has been sent, the manuscript should accompany the page proof.

416. Fasten the galleys in the center at the top. If stapled diagonally in the left-hand corner, any directions written there may be covered up.

417. Return every evening to the file or the bookcase any volume that may have been taken out for reference during the day. Return all proofs ready for filing at least once a day, so that the files may be kept as complete as possible.

418. A copyholder who has no assistance from a file clerk must care for the disposal of his material in the proof-

room. He must likewise note the contents on each envelope of proof going out of the shop; this item is to appear in the lower left-hand corner of the envelope as an identification in case it is necessary to trace the package in the mail.

LETTER-WRITING

419. The following forms for the name and address, the salutation, the complimentary close, and the envelope are given for special cases where ordinary office rules are not adequate:

PRESIDENT OF THE UNITED STATES

Name and address: The President, Washington, D.C.
Salutation: Sir: (or, less formal) Dear Mr. President:
Close: Yours very truly,
Envelope: Same as given for name and address.

MEMBER OF CABINET

Name and address: The Secretary of State, Washington, D.C.
Salutation: Dear Mr. Secretary:
Close: Yours very truly,
Envelope: Same as given for name and address.

AMBASSADOR

Name and address: His Excellency the French Ambassador, Washington, D.C.
Salutation: Dear Mr. Ambassador:
Close: Yours very truly,
Envelope: Same as given for name and address.

SENATOR

Name and address: The Hon. Joseph A. Donald, United States Senate, Washington, D.C.
Salutation: My dear Senator: (or, more intimate) Dear Mr. Donald:
Close: Yours very truly,
Envelope: Same as given for name and address.

CONGRESSMAN

Name and address: The Hon. H. J. Brown, United States House of Representatives, Washington, D.C.

Salutation: Dear Sir: (or, more intimate) Dear Mr. Brown:
Close: Yours very truly,
Envelope: Same as given for name and address.

GOVERNOR

Name and address: The Hon. E. F. Jones, Executive Mansion, Springfield, Ill.
Salutation: Dear Sir: (or, more intimate) Dear Governor Jones:
Close: Yours very truly,
Envelope: Same as given for name and address.

SECRETARY OF STATE

Name and address: The Secretary of State, Springfield, Ill.
Salutation: Dear Mr. Secretary:
Close: Yours very truly,
Envelope: Same as given for name and address.

MAYOR

Name and address: The Hon. John H. Miller, Mayor's Office, Chicago, Ill.
Salutation: Dear Sir: (or, more intimate) Dear Mr. Mayor: (or, still more intimate) Dear Mr. Miller:
Close: Yours very truly,
Envelope: Same as given for name and address.

JUDGE

Name and address: The Hon. Henry A. Martin, State Circuit Court Building, Chicago, Ill.
Salutation: Dear Sir: (or, more intimate) Dear Judge Martin:
Close: Yours very truly,
Envelope: Same as given for name and address.

CONSUL

Name and address: The French Consul, Chicago, Ill.
Salutation: Dear Mr. Consul:
Close: Yours very truly,
Envelope: Same as given for name and address.

PRESIDENT OF A UNIVERSITY

Name and address: President Robert M. Hutchins, University of Chicago, Chicago, Ill.

Salutation: Dear President Hutchins: (or, more formal) My dear Sir:

Close: Yours very truly,

Envelope: Same as given for name and address.

THE POPE

Name and address: His Holiness, Pope Pius XI, The Vatican, Rome.

Salutation: Your Holiness:

Complimentary close: Sincerely yours in Christ,

Envelope: Same as given for name and address.

CARDINAL

Name and address: His Eminence, William Cardinal O'Connell, Archbishop of Boston, 25 Granby Street, Boston, Mass.

Salutation: Your Eminence:

Complimentary close: Faithfully your Eminence's servant, (or) Sincerely yours; if the writer is a Catholic, the words "in Christ" are usually added.

Envelope: Same as given for name and address.

ARCHBISHOP

Name and address: The Most Rev. John Ireland, D.D., Archbishop of St. Paul's Cathedral, St. Paul, Minn.

Salutation: Your Excellency: (or) Sir:

Complimentary close: Any of the ordinary forms, such as Very truly yours, or Yours sincerely, will be found to be in good taste; if the writer is a Catholic, the words "Sincerely yours in Christ" should be used.

Envelope: Same as given for name and address.

BISHOP

Name and address: The Rt. Rev. James A. A. McFaul, D.D., Bishop of Trenton, Trenton, N.J.

Salutation: Your Excellency: (or, simply, and perhaps more commonly) Sir:

Complimentary close: Same as that given for an archbishop above.

Envelope: Same as given for name and address.

DEAN OR ARCHDEACON

Name and address: The Very Rev. Dean Robinson, St. Paul's Church, etc.

Salutation: Reverend Sir:

Complimentary close: Very truly yours, (or) Sincerely yours,

Envelope: Same as given for name and address.

PRIEST AND MINISTER

1. A Parish Priest:

   Name and address: [The] Rev. John A. Brown, 900 Michigan Avenue, Chicago, Ill.

   Salutation: Reverend and dear Father: (or) Dear Reverend Father:

   Complimentary close: Yours sincerely, (or any of the more formal phrases).

   Envelope: [The] Rev. John A. Brown, Rector of St. John's Church, etc.

2. A Doctor of Divinity (S.T.D. or D.D.):

   Name and address: Add the letters indicating the degree to the name.

   Salutation: Reverend and dear Doctor:

   Complimentary close and envelope: Same as for a parish priest.

3. A Vicar-General or Head of an ecclesiastical institution, such as a seminary:

   Name and address: Very Rev. Francis C. Kelley, D.D., Chicago, Ill.

   Salutation: Very Reverend and dear Father: (or) Very Reverend and dear Doctor: (as the case may be).

   Complimentary close: Same as for a parish priest.

   Envelope: Same as given for name and address.

TECHNICAL TERMS, SYMBOLS, AND NUMERALS

GLOSSARY OF TECHNICAL TERMS

Alterations—Changes from manuscript made in proof by the author or editor. It is the custom of the printer to charge for making such changes.

Anchoring—A method of attaching a plate to a wooden block by means of screws which are fused onto the plate, sunk into the block, and soldered into holes drilled opposite the point of entry of the screws. Used when there is no room on the surface to fasten the plate with nails or brads.

Bearers—Strips of metal or wood, type high, placed around the type page to protect it in the molding of electrotype or stereotype plates.

Ben Day Process—A process for producing a variety of shaded tints by the use of gelatin films, particularly in connection with engraving plates by zinc etching; named after the inventor, Benjamin Day.

Bevel—The sloping edge of an electrotype or stereotype plate, by which the plate is attached to the base while being printed. Also the edge of a halftone block, about one-eighth of an inch in width, used for tacking onto a wood base. The bevel is included in all cases in computing the measurement of a plate or cut for the purpose of fixing the price.

Blind Stamp—A design on a book cover, stamped or tooled without the use of ink or gold leaf.

Book Cloth—The sized or glazed cloth made from cotton or linen (or both) used for book covers, and made in a large variety of weights, finishes, colors, and patterns.

Book Paper —Paper used principally in the manufacture of books and magazines as distinguished from newsprint, writing, and cover papers.

Bronzing—Printing with an appropriate size and applying bronze powder, while still wet, to secure the effect of printing in gold, silver, aluminum, etc.

Buckram—A heavy linen book cloth much used for library bindings or for binding of large, heavy books.

Caption—The heading of a chapter, the title above an illustration, or matter used in similar cases.

Colophon—A design placed, in former times, at the end of a book, giving the information now usually included on the title-page.

Deckle Edges—The untrimmed edges of paper as it comes from the machine, or the rough natural edges of handmade paper.

Drop Folio—*See* Folio.

Dummy—An unprinted or partially printed or sketched sample of a projected book, pamphlet, book cover, or other material to suggest the final appearance of the completed work.

Edition —The first printing of a book, or any subsequent one that is different from a previous printing. Subsequent printings without change are designated as *impressions.*

Electrotypes—Metal printing plates cast from a wax matrix of type or illustrations, on which has been deposited by electrolysis a copper, nickel, or steel shell, which thus forms a hardened metal face on the soft lead backing. Used in place of the original type and cuts for printing a large edition or subsequent impression of a book.

End Papers—The folded sheets tipped or sewed to the first and last signatures of a book, one leaf of which is pasted down to the inside of the front and back covers.

Folio—A page number, usually placed at the outside of the running head at the top of the page. This number is sometimes put at the bottom of the page, and is then known as a *drop folio.*

Format—The form, size, and style of a book.

Forwarding—In book binding, the processes between sewing and casing-in, such as rounding and backing, putting on headbands, reinforcing backs, etc.

Gutter—The two inner margins of facing pages of a book; also known as *back margins.*

Half-Title—The abbreviated title of a book placed on a separate page preceding the full title-page. This is sometimes called a *bastard title.* The title of a part or chapter preceding such part or chapter on a separate page in the body of the book is also called a half-title.

Headings—A *centered head* is a headline placed at equal distances from both margins of the page or column.

A *sidehead* is a headline placed at the side of the page or column. It may either be set as a separate line, in which case it is usually set *flush* with the margin of the type page, or may be *run in*, i.e., in a line continuous with the paragraph to which it belongs. Sideheads are set in italic, small caps, or boldface.

A *cut-in head* is a head placed in a box of white space cut into the side of the type page. It is usually set in different type from the text, and as a rule is placed under the first two lines of the paragraph.

A *boxhead* is similar to a cut-in head but has a rule around it; or it is a head for a column in a ruled table.

A *running head* is a headline placed at the top of each page of a book, usually giving the main title of the work on the left-hand (*verso*) page and the title of the chapter or other subdivision on the right-hand (*recto*) page.

A *marginal head* is one set in the margin, usually opposite the beginning of the paragraph to which it refers.

IMPOSITION—The process of arranging the pages of a form so that, when printed and folded, they will fall in the proper order in the signatures.

INSERTS—Illustrations or type matter not printed in the regular signatures but tipped in between pages.

LEADING—The term *leading* refers to the vertical spacing between lines, paragraphs, etc. A *lead* is a thin strip of metal of the length of the line, being 1, 2, or 3 points thick. Ordinarily the word *lead* used alone means a 2-point lead, and *leaded matter* therefore refers to matter in which there are 2 points between the lines. A *slug* is a strip of metal 6 or 12 points in thickness, used where wider blank spaces are necessary. Spacing material of greater thickness than 12 points is known as *furniture*, and is ordinarily made in multiples of 12 points.

LETTER-SPACING—*See* Spacing.

LIGATURE Two or more connected letters cast on the same body, such as *æ*, *fi*, etc.

LINOTYPE A typesetting machine invented by Ottmar Mergenthaler and developed about 1880. By use of a keyboard, matrices of various letters and signs are arranged and spaced out automatically in a line. The line of matrices is then brought in contact with molten type metal, in which the entire line is cast in one "slug." This machine was orig-

inally, because of its speed, a newspaper machine. It is now, however, much used for book and magazine work and general printing. The *Intertype* is the same kind of machine manufactured by a rival company under another name.

MAKE-READY—The operation of putting the type form on the press and getting it ready for printing. It includes the leveling-up of the impression so that all parts will print clearly. This process requires a varying amount of time, from a comparatively short period for plain type forms to many hours where halftone illustrations are involved.

MAKEUP—The arranging of type lines and illustrations into page form is called *makeup*.

MARGINS—The white space around the printed page. The proper balancing of the width of margins has much to do with the pleasing effect of a book page.

MEASUREMENT—The printer's unit of measurement is the *point*, practically one seventy-second of an inch (actually .013837 of an inch). The standard of measurement, however, is the *pica*, or 12 points (one-sixth of an inch). This is often referred to as an *em*, the qualifying word *pica* being understood. Thus the length of the type line is spoken of as "18 ems" (meaning 18 picas = 3 inches), or a block of spacing material is referred to as "6×6-em furniture" (= 1 inch square). To the layman this use of the word *em* is liable to be confusing, because the literal meaning of the word is a lineal measurement equal to the point-size of the type in question, i.e., a 6-point em is 6 points, an 8-point em is 8 points, etc. To one familiar with printing practice, however, the different usages of the term are so clearly understood as to avoid confusion.

MONOTYPE—A composing machine invented by Tolbert Lanston and developed about 1890. In this machine a band of

paper, which is perforated on a keyboard, operates a casting machine by bringing the single matrices in contact in the proper order with a mold, so that the letters are cast one at a time and arranged in lines automatically spaced to the proper length. This machine is in general use for the better class of book and magazine work.

NONPAREIL—A unit of measurement equivalent to one-twelfth of an inch, or 6 points.

OUTLINE CUT—A halftone in which all or part of the background has been eliminated to show up the object to better advantage.

PAPERS—Book papers are known either as *laid* or *wove;* these terms are descriptive of texture only. The *laid* paper shows a regular pattern of lines close together in one direction with heavier lines transversing them about an inch apart at right angles. The former are called "laid lines"; and the latter, "chain lines." In all machine-made paper the "chain lines" lie parallel to the grain. *Wove* paper has no distinctive marking in its texture.

The surface of paper is referred to in terms of finish. The following are the names by which different finishes of book paper are known:

Eggshell paper, which also is referred to as "antique"-finish paper, presents a fine-grained surface excellent for printing from type but unsuitable for the use of halftones.

Machine-finished paper, or "M. F.," is a paper smoothed moderately and is suitable for both type and coarse-screened halftones or Ben Day plates.

English-finish paper, or "E. F.," has a still smoother but non-glossy finish, suitable for halftone printing. These finishes are produced on the paper machine, the latter two by the web of paper being run through heavy chilled-iron

"calender rolls." The finish may be controlled by the number of rolls between which the web of the paper is threaded in its course over the machine.

Supercalendered paper. All smooth papers are calendered; but a glossy finish is obtained by an extra calendering, done on a special calender arranged to dampen the paper surface prior to smoothing it. This results in a very smooth but glossy finish which brings out the detail in halftones. Such paper is called "S. & S. C." or "Super," meaning "sized and supercalendered."

Coated paper is a machine-finish paper coated with a mineral mixture consisting of clay blended, in the better grades, with Satin White or Blanc Fixe. Casein is added as a sizing and an adhesive. The finish may be made dull, semi-dull, or highly glossy. The only reason for selecting a coated paper is because finer halftone work may be done on it than upon uncoated paper. Its use should be avoided in works of permanent importance or in those destined for extremely moist climates, which cause deterioration or putrefaction of the casein.

Featherweight paper is one of relatively great bulk, with an "antique" finish, and is selected mainly to give a false impression of the number of pages. It has inferior strength because of high porosity and should be avoided for works of permanence or reference, as it does not stand much handling.

PARAGRAPHS—There are two kinds of ordinary paragraphs: A *plain paragraph* has the first line indented and the other lines flush. A *hanging paragraph*, or *hanging indention*, has the first line set flush and all others indented.

PROOFS—A *galley proof* is a printed impression of the type as it is locked in a long, shallow, metal tray known as a *galley*. Such proofs are taken for reading by the proof-

reader, and the correction of errors is made while the type remains in this form. After corrections have been made on a galley, a *revised proof* is taken for checking them. This process may be repeated until the final revise to be sent to the author is identical with the manuscript.

A *page proof* is an impression of the type after it has been made into page form.

A *foundry proof* is a proof taken of the type page after it is locked up for the casting of book plates. The black border on such proof is made by the *bearers* in which the type is inclosed in locking up.

A *plate proof* is a proof taken of the completed plate for final comparison before printing.

Ream—The number unit on the basis of which paper is handled. In most cases it is 500 sheets. Some manufacturers of fine ledger papers and handmade book papers still adhere, however, to the old ream of 480 sheets. The weight per ream is ordinarily the basis on which the price is fixed; for instance, 25×38 80# @ 8c. per pound = $6.40 per ream.

Rules—Strips of brass or type metal, type high, by the use of which lines of various characters are printed (see p. 346).

Run In—To set without paragraphs in order to save space, or to insert new matter without making a new paragraph. Matter run along the side of a cut narrower than the type page is said to be "run in around cut."

Running Head—*See* Headings.

Serif—A short, light line projecting, as a finish, from the main stroke of a letter.

Set—The horizontal dimension of type. It is expressed in units on composing machines and generally is spoken of as "condensed" or "extended," "thin" or "fat."

SIGNATURE—A sheet of a book as folded ready for sewing. It is usually 16 pages, but may be only 8 pages if the paper stock is very heavy, or 32 or 64 pages if the paper stock is thin.

SIZES OF BOOKS—The designations of book sizes in general use are survivals of a practice introduced in the early days of printing, when the size was determined by the number of folds in the sheets used; thus octavo (8vo) meant a sheet folded into eight leaves. The varying sizes of paper necessarily made these designations indefinite. The following descriptions represent the approximate dimensions of the common sizes: 32mo, $4 \times 5\frac{1}{2}$ inches; 18mo, $4\frac{5}{8} \times 6\frac{1}{8}$ inches; 16mo, $4\frac{3}{4} \times 7\frac{1}{8}$ inches; 12mo, $5\frac{1}{4} \times 7\frac{3}{4}$ inches; crown 8vo, $5\frac{1}{2} \times 8$ inches; 8vo, 6×9 inches; royal 8vo, $6\frac{3}{4} \times 9\frac{1}{2}$ inches; 4to, 10×12 inches; folio, 13×15 inches.

SPACING—By *spacing* is meant lateral spacing between words, sentences, or columns, and paragraph indentions. The meaning of technical names for spaces and methods of spacing depends on whether "foundry" type (i.e., type cast for hand composition) or machine-set type is in question. An *em quad* is a block of metal the top of which forms a square. A 12-point em quad is thus 12 points square. The term *em* is often used, the qualifying word *quad* being understood, in any given size of type, as a unit of measurement. Thus in 8-point matter "indent 2 ems" means that the line should be indented 16 points. Two- and 3-em quads are multiples of the foregoing in one block of metal and are used for spacing out the last lines of paragraphs or filling other blank spaces. Spaces smaller than the em quad are *en quads*, *3-to-em*, *4-to-em*, and *5-to-em spaces*, equaling one-half, one-third, one-fourth, and one-fifth of an em, respectively. A *hair space* is a very thin space, usually about one-half of a point in thickness. *Letter-spacing* in-

volves the use of thin spaces between letters to space out words or prevent excessive space between them.

In *monotype* composition a variable unit of measurement is used, and therefore the spacing material is less uniform than in the case of foundry type. The system is too complicated for a full explanation here. There are 18 units in a quad, which, while approximately an em quad, may be more or less, according to whether the type face is "fat" or "thin." There is also a *9-unit*, a *6-unit*, a *5-unit*, and a *4-unit space*, equaling approximately an en quad, a 3-to-em space, a 4-to-em space, and a 5-to-em space, respectively. These are all fixed spaces, varying only with the variation of the *set* (meaning width) of the type face. The *justifying space*, by which the line is spaced out to the proper width, is normally a 5-to-em space and is automatically expanded in the casting machine to lengthen the line to the width of the page.

In the case of the linotype machine, the system is again different. Normal spacing or word separation is provided automatically by *spacebands*, sliding steel wedges which spread the composed line of type matrices to its predetermined width. Extra-thin spacebands, recommended for good book work, have a minimum width of 2 points and a maximum spread of 6½ points (approx. .028–.091 inch). Fixed spaces, for requirements other than line justification, include matrices for the *em quad*, the *en quad* (or *figure space*), and some nineteen widths of *thin spaces* and *hair spaces*. The finest hair space is .0035 inch, or one-quarter of a point, thick, thus providing for linotype composition the utmost flexibility in spacing.

Square Cut—A halftone in which none of the background has been removed.

STEREOTYPE—Printing plates cast from a paper matrix made by beating tissue paper into the face of type matter, backing it up with powdered chalk, and drying it by baking. Used in printing books in the same manner as electrotypes.

STRIPPING—Combining or fitting together two or more negatives to form a single whole.

SWASH LETTERS—Any letters of peculiar or unusual character introduced into a font of type for ornamental purposes.

TYPE SIZES—Previous to the adoption of the point system, which became general about 1878, type sizes were known by distinguishing names. The sizes to which these names referred lacked uniformity among different type founders, particularly in different countries; and this confusion led to the immediate popularity of the point system, which originated in France and was developed in the United States. Following are given the different smaller sizes of type, with their present and former designations:

	Former Name
This is set in 18 pt. Great Primer	
This line set in 14 point	English
This line is set in 12 point	Pica
This line is set in 11 point	Small Pica
This line is set in 10 point	Long Primer
This line is set in 9 point	Bourgeois
This line is set in 8 point	Brevier
This line is set in 7 point	Minion
This line is set in 6 point	Nonpareil
This line is set in 5 point	Pearl

The designation of type by points refers to the vertical size of the piece of metal on which the type face is cast, and has no definite reference to the size of the type face itself.

While all the different styles of 12-point faces, for instance, are approximately of the same size, there is, as will be seen by reference to the type specimens in the back of this book, considerable variation. The designation "12 point," as referring to a particular type face, means that it is ordinarily cast on a 12-point body. In monotype and linotype composition the size of the body is often increased to enlarge the space between the lines without having to insert leads for that purpose. Thus a face ordinarily cast on 10 point may be cast on 12 point to give the appearance of 2-point leading.

Type Styles—The type in common use in books and all classes of ordinary reading matter is known as *roman*. While all roman types are essentially the same in form, there are two fairly well-defined divisions or styles. The older form is called *old style*, and is characterized by strength and boldness of feature, with strokes of comparatively uniform thickness and with an absence of weak hair-lines. The serifs are rounded, and the contour is clear and legible. *Caslon*, one of the first of such letters cast in England, and still in general use, is an example of old-style type. The other style is known as *modern*, and is characterized by heavier shadings, thinner hair-lines, and thin and straight serifs. The *Bodoni* shown in the type specimens is a recent copy of the original modern letter cut by Bodoni. While a few type faces may combine certain characteristics of the two styles, it is usually easy to classify any particular face as *old style* or *modern*.

Aside from the *roman*, there are four other general classes, known as *italic*, *script*, *gothic*, and *text*.

The slanting letter mainly used for emphasis and display is known as *italic*. It is cut to match all roman type faces,

and a font of roman type for book and magazine work would be considered incomplete without a corresponding font of italic.

Script types are imitations of handwriting. Their use is limited to the printing of announcements, invitations, and stationery.

Gothic is perfectly plain, with lines of uniform thickness and without serifs. It is sometimes known as *block letter*.

Text is a survival of the first types cast and was originally an imitation of the hand lettering which prevailed before movable types were invented. It is often known as *black letter*.

A *font* is a complete assortment of a given size of type, including capitals, small capitals, and lower case, together with figures, punctuation marks, ligatures, and the commonly used signs and accents. Many special signs and accents are available but are not included in the regular font. The *italic* of a given face is considered a part of the equipment of a font of type but is spoken of as a separate font.

Body type is a common name for type used for reading matter as distinguished from display type, which is used for advertisements, title-pages, headings, etc.

Wrong Font—A type of different face from that of the font in which it accidentally appears.

LIST OF SYMBOLS

In almanacs, arithmetics, dictionaries, gazetteers, and technical books, abbreviations are not a fault but a positive merit where they save needed space.—DE VINNE.

$+$	Plus
$-$	Minus
$\times$	Times
$\cdot$	Multiplied by; single bond of affinity
$\div$	Divided by
$=$	Is equal to
$\equiv$	Is identical with
$\fallingdotseq$	Is approximately equal to
$\neq$	Is unequal to
$>$	Is greater than
$\ngtr$	Is not greater than
$<$	Is less than
$\nless$	Is not less than
$\geqq$	Is greater than or equal to
$\leqq$	Is less than or equal to
$\pm$	Plus or minus
$\propto$	Varies as
$:$	Is to; divided by
$::$	As; equals
$\therefore$	Hence; therefore
$\because$	Since
∞	Infinity; indefinitely more
0	Infinitesimal; zero
$\sim$	Difference between; cycle
$\surd$	Square root; radical
$\overline{\quad}$	Vinculum (*above*)
$( )$	Parentheses
$[ ]$	Brackets; concentration symbol; used to inclose dimensional expressions
$\{ \}$	Braces
$\int$	Integral
f	Function; fugacity
$\because$	Geometrical proportion
$-:$	Difference between
$\doteq$	Approaches
$\|$	Bar; single bond of affinity (*between letters*)
$/$	Solidus; shilling
$\cong$	Is congruent to
$\cdot\cdot$	Minus
Σ	Sum
$!$	Factorial product
D_x $\left(\text{or } \frac{d_x}{d}\right)$	Derivative
D_x^{-1}	Anti-derivative
D	Diameter
d	Differential
∂	Partial differential
M	Modulus; mass; molal; molecular weight
h	Universal quantum constant
m	Molality
G	Galactic longitude
g	Gravity; acceleration; galactic latitude
$\curlywedge$	Intersection of sets; equivalent conductivity
$\oplus$	Direct sum; the earth
$\eth$	The earth

- ⊖ The earth
- ☌ Conjunction
- □ Quadrature
- ☋ Descending node
- ☊ Ascending node
- ☍ Opposition
- ☉ Sun; sun's longitude
- ♅ Uranus
- ⚺ Quintile
- ⚹ Sextile; assumed (*in etymology*)
- △ Trine; triangle; an evergreen plant
- ⧋ Triangles
- a Mean distance; angular acceleration; coefficient of thermal expansion; degree of dissociation
- α Right ascension; activity
- β Celestial latitude; coefficient of compressibility; specific heat constant
- γ Activity coefficient; surface tension; radial velocity of system, or of center of mass of spectroscopic binary
- φ Apparent molal volume; fluidity
- ϑ Freezing-point lowering
- δ Declination of celestial objects; variation; difference
- Δ Finite difference; distance; double bond; increment; diffusion coefficient
- ϵ Dielectric constant; mean error
- η Viscosity
- θ Angle (plane); temperature C. above ice point
- L (l or ϵ) Mean longitude in orbit
- λ Wave-length; longitude; molal freezing-point lowering
- \+ North
- − South
- ν Number of ion molecules formed by dissociation of a molecule; frequency
- q Perihelion distance
- T Time; temperature (absolute)
- ϕ Angle of eccentricity; geographical latitude
- ♈ Aries, the ram
- ♉ Taurus, the bull
- ♊ Gemini, the twins
- ♋ Cancer, the crab
- ♌ Leo, the lion
- ♍ Virgo, the virgin
- ♎ Libra, the scales
- ♏ Scorpio, the scorpion
- ♐ Sagittarius, the archer
- ♑ Capricornus, the goat
- ♒ Aquarius, the waterman
- ♓ Pisces, the fishes
- ~ Tilde
- ^ Circumflex accent
- ¯ Macron
- ˘ Breve
- ¨ Dieresis
- ¸ (ç) Cedilla
- ∧ Caret
- .... Ellipsis; leaders
- ´ Acute accent
- ` Grave accent
- ᾽ Smooth breathing
- ῾ Rough breathing
- ○ Circle; circumference
- ⓢ Circles
- ∠ Angle

$\measuredangle$ Angles
$\square$ Rectangle
$\parallel$ Parallel to
$\perp$ Perpendicular to
$\overline{\underline{\vee}}$ Equiangular
° Degrees of arc; degrees of temperature (°. decimal)
′ Minutes of arc (′. decimal); prime
″ Seconds of arc (″. decimal)
h Hours (h. decimal)
m Minutes of time (m. decimal)
s Seconds of time (s. decimal)
d Days (d. decimal)
M Absolute magnitude
mg Magnitude
π 3.1416 (3.1415926534+); longitude of perihelion; stellar parallax
e 2.7182818+; charge on electron; eccentricity
μ Micron; magnetic permeability; mean angular motion in time; stellar proper motion; ionic strength; Joule-Thomson coefficient
$\mu\mu$ Micromicron
$\sqrt{\ }$ Radical
$\sqrt[3]{\ }$ Cube root
^{2} Power (*set superior, as* x^2)
$_3$ Set inferior (*as* x_3)
℔ Farad; magnetic flux
κ Magnetic susceptibility; constant
ρ Specific resistance; density; local radius of earth
σ Stefan's constant (radiation)
ω Ohm; longitude of perihelion; frequency; angular velocity; molecular magnetic rotary power; solid angle
Ω Microhm; relative molecular magnetic rotary power
$\leftrightharpoons$ Electrical current
$\rightharpoonup$ Direction of flow
J Radiance
K Kelvin (absolute) temperature scale; specific inductive capacity; half-range of radial velocity in the orbit of the spectroscopic binary
L Conductance
N Rydberg constant; number of molecules in a mol
R Resistance; gas constant; Rydberg constant; Réaumur
Z Impedence
X Reactance
Λ Equivalent conductance (Λ_0, at infinite dilution)
N/ Normal solution ($N/_{10}$, tenth normal solution)
N— Nitrogen bound
O— Oxygen bound
α Degree of dissociation
S Entropy
Γ_0, (Γ_1, Γ_2, etc.) Coefficient for heat capacity
⌒ Benzene nucleus
′ Valence (*in chemistry*)
+ Unit charge of electricity
ψ Pseudo; luminous flux
¯ (*Above letter*) Indicates acid

sin Sine
cos Cosine*
tan Tangent*
cot Cotangent*
sec Secant*
csc Cosecant*
log Logarithm
mod Modulus
⌒ Arc
Number; Seite (*in German*)
$ Dollars
¢ Cents
£ Pounds sterling
@ At
% Per cent
a/c Account of
c/o Care of
B/L Bill of lading
℔ Per
& Ampersand
* Asterisk
¶ Paragraph mark
§ Section mark
☞ Index
† Dagger
‡ Double dagger
℞ Recipe; ā or āā of each same quantity†
℔ Pound

℥ Pint
♏ (Minim) drop
℥ Ounce
ʒ Drachm
℈ Scruple
C Gallon
O Pint
f℥ Fluid ounce
f ʒ Fluid drachm
① Annual plant; Ceres
② Biennial plant; Pallas
③ Juno
④ Vesta
♃ Perennial herb; Jupiter
♆ Neptune
♄ Saturn
♂ Male or staminate flower; Mars
♀ Female or pistillate flower; Venus
☿ Perfect or hermaphrodite flower; Mercury
F_1 First generation
< Derived from (*in etymology*)
⟨⟩ Broken brackets (MS supplied)
⌈⌉ Broken brackets
ᶜ ᵓ Hebrew breathings

* The following variations built on the symbol for "sine" are also true of cos, tan, sec, cot, and csc: $\sin^{-1}$ = antisine; sinh = hyperbolic sine; $\sinh^{-1}$ = antihyperbolic sine.

† Quantities always lower case. If quantity ends with *i*, it is written with j, as in vij (=seven).

ARABIC, ROMAN, AND GREEK NUMERALS

Arabic	Roman	Greek	Arabic	Roman	Greek
1	I	α'	24	XXIV	$\kappa\delta'$
2	II	β'	30	XXX	λ'
3	III	γ'	40	XL	μ'
4	IV	δ'	50	L	ν'
5	V	ϵ'	60	LX	ξ'
6	VI	ς'	70	LXX	o'
7	VII	ζ'	80	LXXX	π'
8	VIII	η'	90	XC	ϱ'
9	IX	θ'	100	C	ρ'
10	X	ι'	200	CC	σ'
11	XI	$\iota\alpha'$	300	CCC	τ'
12	XII	$\iota\beta'$	400	CD	υ'
13	XIII	$\iota\gamma'$	500	D	ϕ'
14	XIV	$\iota\delta'$	600	DC	χ'
15	XV	$\iota\epsilon'$	700	DCC	ψ'
16	XVI	$\iota\varsigma'$	800	DCCC	ω'
17	XVII	$\iota\zeta'$	900	CM	ϡ
18	XVIII	$\iota\eta'$	1000	M	$,\alpha$
19	XIX	$\iota\theta'$	2000	MM	$,\beta$
20	XX	κ'	3000	MMM	$,\gamma$
21	XXI	$\kappa\alpha'$	4000	$\text{M}\hat{\text{V}}$	$,\delta$
22	XXII	$\kappa\beta'$	5000	$\hat{\text{V}}$ (or δ)	$,\epsilon$
23	XXIII	$\kappa\gamma'$			

SPECIMENS OF TYPE

MONOTYPE FACES CARRY LANSTON SPECIMEN BOOK NUMBERS
MANY SPECIAL CHARACTERS ARE CARRIED IN STOCK
WHICH ARE NOT LISTED HERE

BRUCE OLD STYLE NO. 31

SIX POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

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Ä Ë Ï Ö Ü Â Ê Î Ô Û Ã È Ì Ò Ù Á É Í Ó Ú Ã Ë Ï Ö Ü Ã È Ì Ò Ù Ç Ñ Ã Ð ¢ Ý

Ä Ë Ï Ö Ü Ã Ê Î Ô Û Ã È Ì Ò Ù Á É Í Ó Ú Ã Ë Ï Ö Ü Ã È Ì Ò Ù Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ã ë ï ö ü ã è ì ò ù ç ñ

Ä Ë Ï Ö Ü Ì Ê Î Ô Ù À È Ì Ò Ù Á É Í Ó Ú Ã Ë Ï Ö Ü Ã È Ì Ò Ù Ç Ã Ñ Õ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ã ë ï ö ü ã è ì ò ù ç ñ

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN EXPRESSION; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about midway between the average bold face and the average light face.

6 POINT BRUCE OLD STYLE NO. 31. SOLID

295 characters to square inch

SINCE THE DETAILS OF ITALIC FONTS ARE THE SAME AS THEIR ROMAN COMPANIONS THE FORMER may be given rather scant consideration. Italic, so named because it was invented in Italy, is, broadly speaking, simply the roman form sloped. While there is no hard and fast rule governing the slant, the slope of most italics is from twelve to twenty degrees.

The first italic type was employed by Aldus Manutius on his famous edition of *Virgil*, published at Venice in 1501, and is said to have been cut by Francesco de Bologna to imitate the beautiful handwriting of Petrarch, famous Italian poet. The form at first consisted only of lower-case, important words being started with small roman capitals and it was independent of any roman font. The italic was used for the complete text and in the hands of Aldus and the Elzevirs it made an admittedly graceful page medium, but somewhat too informal, in our estimation, and less legible than the more dignified roman style. The use of italic for emphasis in roman text was a later development, which some say has marked the loss of its individual character, and not until Garamond made matched romans and italics was associated use considered.

Aldus, whose complete name was Theobaldus (Aldus) Pius Manutius Romanus, was born at Bassiano in 1450. He was one of the greatest of the so-called "fifteenth century masters" and successor to Nicholas Jenson. Famed wherever good books are appreciated, Aldus is revered especially for the high ideals that influenced him to take up printing. This is best indicated by the following quotation from his first book: "We (Aldus and his associates) have determined henceforth to devote all our lives to this good work, and call God to witness that it is our sincere desire to do good to mankind." A noble principle.

The script form is shown as a matter of reference only; the style has no place in advertising, in book or in general display typography. It developed from the running or writing hand, the cursive element being retained with the linking together of the characters. Script lettering came into its greatest vogue during the Georgian period in England and was extensively employed, usually in connection with the

From *Type Lore*, J. L. FRAZIER (1925)

6 POINT BRUCE OLD STYLE NO. 31. 2 POINT LEADED

222 characters to square inch

BRUCE OLD STYLE NO. 31

SEVEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

. , - : ; ¦ [ ] ( ) ? ! ‘ ’ ? ! : ; . . . .. ° ’

Ä Ë Ï Ö Ü À È Ì Ò Ù Á É Í Ó Ú Ă Ĕ Ĭ Ŏ Ŭ

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ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ǒ ˛ ñ à ā

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7 POINT BRUCE OLD STYLE NO. 31. SOLID

230 characters to square inch

SAYS, WAS PROBABLY CUT BEFORE 1820, IS THE ANCESTOR OF TODAY'S BOLD ANTIQUE, WHICH is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about midway between the average bold face and the average light face.

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7 POINT BRUCE OLD STYLE NO. 31. 2 POINT LEADED

182 characters to square inch

BRUCE OLD STYLE NO. 31

EIGHT POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ fl fi ff ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ' ' ' ! . . . . . ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ Å Č Į Ś Š Ş Ų ¥ Ø

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ Ł

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ç ñ

å ą ą ą č ć ć ę ḫ ḫ į ń ņ ō ő ő ŗ ŗ ŕ ś ş ş ş ţ ų ů ý ż ă d p ś œ ò œ ł ø ð

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ

Ç Ñ Č Į Ś Ş Š Ų

ä ë ï o u â ê î ô û à è ì ò ù ă ĕ ĭ ŏ ŭ ā ē ī ō ū ă ĕ ĭ ò ŭ ç ñ ia ie ł ø ð

q a å č č ę ě g į i j k l m n ņ r š ś ş ś ţ ų ż

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR OWN expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

8 POINT BRUCE OLD STYLE NO. 31. SOLID

175 characters to square inch

ANTIQUE TYPE WAS INTRODUCED AT A TIME WHEN THE PREVAILING ROMANS WERE thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about midway between the average bold face and the average light face.

Since the details of italic fonts are the same as their roman companions the former may be given rather scant consideration. Italic, so named because it was invented in Italy, is, broadly speaking, simply the roman form sloped. While there is no hard and fast rule governing the slant, the slope of most italics is from twelve to twenty degrees.

The first italic type was employed by Aldus Manutius on his famous edition of *Virgil*, published at Venice in 1501, and is said to have been cut by Francesco de Bologna to imitate the beautiful handwriting of Petrarch, famous Italian poet. The *form at first consisted only of lower case, important words being started with small*

8 POINT BRUCE OLD STYLE NO. 31. 2 POINT LEADED

140 characters to square inch

BRUCE OLD STYLE NO. 31

NINE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
- 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! : ; . . . . . °′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Å Ç Č Ę Į Ñ Ń Ṡ Ş Š Ş Ų ¥

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ě Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ
ą ç č ć ē ḥ į ņ ń ō ŗ ş ṡ š ş ţ ų ō ő ė œ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Å Ç Į Ñ Ṡ Ş Š Ş Ų

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū
ç ğ į k̂ ļ m̧ ų ņ ñ ŗ ś ş ṡ š ş ţ ų ō

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE THEIR own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another

9 POINT BRUCE OLD STYLE NO. 31. SOLID

150 characters to square inch

BY HIS INDIVIDUAL FEATURES. THUS, EACH ONE OF OUR BROAD DIVISIONS OF type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about mid*way between the average bold face and the average light face.*

9 POINT BRUCE OLD STYLE NO. 31. 2 POINT LEADED

132 characters to square inch

BRUCE OLD STYLE NO. 31

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! : ; . . . . . ° ’

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ Å Ø

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Å Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ
å ȧ ā ç ñ ş đ ō ƥ ø þ ð

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Å Ç L̄ Ñ Ṭ Ø H̱

ä ë ï ö ü á ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ
å ȧ ā č ç d d f g k m̄ ñ ȯ p̄ q̄ q ř s t u ẅ x̄ y s ð ø þ

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE their own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all

10 POINT BRUCE OLD STYLE NO. 31. SOLID

120 characters to square inch

TYPE FACES, EXCEPT IN THOSE LANGUAGES LIKE HEBREW AND RUSSIAN, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar

10 POINT BRUCE OLD STYLE NO. 31. 2 POINT LEADED

100 characters to square inch

BRUCE OLD STYLE NO. 31

ELEVEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! : ; . . . . . ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ě Ĭ Ŏ Ŭ Å Ã Ç Ñ Ō Ṡ Š Ş Į ¥

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ě Ĭ Ŏ Ŭ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ĭ ŏ ŭ
ã ç ſ į ņ ų ñ ŗ ŧ ŝ ş š š å ł o

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ě Ĭ Ŏ Ŭ Ç I Į Ñ Š Ṡ Ş Ų

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ĭ ŏ ŭ
å ã č ç đ ſ ğ į k ł m ṁ ņ ų ñ p̄ ŗ ŗ s̄ ş š q ų w̄ x̄ ȳ z̄ ḡ ø ŧ

FACES OF TYPE ARE LIKE MEN'S FACES. THEY HAVE their own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

11 POINT BRUCE OLD STYLE NO. 31. SOLID

112 characters to square inch

AS WE HAVE DIVISIONS OF MANKIND, SO WE ALSO HAVE SIMILAR divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility. [Antique is one of these.] Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing *romans were thin and emaciated, with protracted hair lines and frail*

11 POINT BRUCE OLD STYLE NO. 31. 2 POINT LEADED

98 characters to square inch

BRUCE OLD STYLE NO. 31

TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ' ' ? ! : ; . . . . . ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ě Ǐ Ŏ Ŭ Ç Ñ Ī̇ Ġ Č Š O

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ě Ǐ Ŏ Ŭ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ǐ ŏ ŭ
ą å ã č ć ç d ě ħ ǐ ń ő ō ȯ ŏ ǫ ř ś š ů ū ý ų ž ł ī̇ ê ī̂

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ě Ǐ Ŏ Ŭ Č Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ǐ ŏ ŭ
ą č ć ç ę ě ǐ ñ ȯ ř ý ž ī̇ ê ī̂ đ ł

FACES OF TYPE ARE LIKE MEN'S FACES. THEY have their own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are

12 POINT BRUCE OLD STYLE NO. 31. SOLID

86 characters to square inch

ACCUSTOMED TO RECOGNIZING MEN'S FACES THROUGH LONG association, whereas they have little or no acquaintance with type faces.

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12 POINT BRUCE OLD STYLE NO. 31. 2 POINT LEADED

72 characters to square inch

CASLON OLD STYLE NO. 37

SIX POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z ﬂ ﬀ ﬁ ﬃ ﬄ æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z ﬂ ﬀ ﬁ ﬃ ﬄ æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! : ; — – ‘ ’

Ä Ë Ï Ö Ü Ã Ẽ Î Õ Ũ Ā Ē Ī Ō Ū Á É Í Ó Ú Ã Ẽ Ī Õ Ũ Ā Ē Ī Ō Ū Ñ Ç Ŏ

Ä Ë Ï Ö Ü Ã Ẽ Î Õ Ũ Ā Ē Ī Ō Ū Á É Í Ó Ú Ã Ẽ Ī Õ Ũ Ā Ē Ī Ō Ū Ñ Ç Ŏ

Ä Ë Ï Ö Ü Ã Ẽ Î Õ Ũ Ā Ē Ī Ō Ū Á É Í Ó Ú Ã Ẽ Ī Õ Ũ Ā Ē Ī Ō Ū Ñ Ç Ŏ

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY INFLUenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

No other type is quite so safe, no other face provides such a great variety of pleasing effects with so little effort and no other presents so little objectionable as Caslon Old Style. The typographer who has in his cases the full equipment of sizes is like an artist with a full palette: complete opportunity for expression is at his instant command. If the demand is for a strong, masculine effect he selects the large sizes for his major display, employs borders in keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic—with swash characters for display and initials, perhaps—will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

William Caslon, designer of the style of types which bear his name—and the most versatile letters of all time—was born at Halesowen, England, in 1692. Between the principal of the preceding chapter and the subject of this an almost even two centuries elapsed. While some of the most famous printers of all time operated during this period, the accomplishments in type cutting were not at all comparable with the attainments of Garamond at one end or of Caslon at the other.

Briefly, the following are some of the outstanding events of the interim: Robert Granjon, celebrated Lyons typefounder and follower of Garamond, supplied types and ornaments to Christopher Plantin (Antwerp) in 1565. Christoffel van Dijk, of Amsterdam, cut an old face type in 1660 for one of the later Elzevirs, the first of whom had been Plantin's pressman nearly a century before. In England, John Day, royal printer, with the active support of Archbishop Parker, cut some beautiful types in the style of Garamond in 1584. Star Chamber decrees later handicapped the English printers and they became completely dependent for their supplies upon Dirck Vosgens, Van Dijk and various other Dutch founders. The renaissance of English typefounding dates from the efforts of Thomas James, who set

6 POINT CASLON NO. 37. SOLID

290 characters to square inch

UP A TYPEFOUNDRY AT SMITHFIELD IN 1710. HE WAS CONTENT WITH CASTING SEVERAL MEDIOCRE romans, italics and gothics from a few thousand matrices obtained from Holland. Closely preceding William Caslon was Philippe Grandjean, French royal punch cutter (1693), who is credited with originating the modern type face, but his story belongs to another chapter.

William Caslon was trained to the craft of type cutting. As a youth he was apprenticed to a London engraver of gun stocks and when twenty-four years of age opened a shop for making bookbinders' stamping tools, thereby more fully fitting himself for designing type. His first achievement was a font of Arabic to be used for a psalter, accomplished in 1720. According to a legend, Caslon cut his name in Pica Roman and printed it at the bottom of one of these Arabic proofs. So greatly was the letter admired Caslon was urged by John Watts and William Bowyer, printers, to complete the font. So, with their financial assistance, the Caslon type face was created in 1722. Caslon's business grew so rapidly as a result that by 1734 he was able to issue a specimen sheet showing twelve faces of roman and italic, seven each of two-line and ornaments, and seventeen of foreign types.

It is interesting to compare some of the Caslon types cut by ingenious machines today with the original fonts, punches for which William Caslon cut by hand. The hand-made type is less perfect, it's true, but in mass possesses a hand wrought charm which but few of our present-day type faces suggest. To a keen sense of beauty, both of proportion and line, Caslon united a pronounced instinct for fitness. He cut many faces of varying attractiveness, but did not once lose sight of the fact that type must be easy to read, and be serviceable as well.

Caslon died at Bethel Green in 1766 at the age of 74. His type faces continued in great favor for some years, in fact until the era of the "modern" style stimulated by Bodoni with his development of the Grandjean design. For about sixty years thereafter, till 1840 approximately, Caslon types were seldom used, not even being listed in the English founders' books.

It is a matter for congratulation that they were revived, the more so because since that revival the taste for

From *Type Lore*, J. L. Frazier (1925).

6 POINT CASLON NO. 37. 2 POINT LEADED

216 characters to square inch

CASLON OLD STYLE NO. 337

SEVEN ON EIGHT POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! : ;* — – ° ’

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ñ Ç Ã Õ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ñ Ç Ã Õ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ñ ç

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ñ ç

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

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William Caslon, designer of the style of types which bear his name—and the most versatile letters of all time—was born at Halesowen, England, in 1692. Between the principal of the preceding chapter and the subject of this an almost even two centuries elapsed. While some of the most famous printers of all time operated during this period the accomplishments in type cutting were not at all comparable with the attainments of Garamond at one end or of Caslon at the other.

7 ON 8 CASLON NO. 337. SOLID

200 characters to square inch

BRIEFLY, THE FOLLOWING ARE SOME OF THE OUTSTANDING EVENTS OF THE INTERIM: Robert Granjon, celebrated Lyons typefounder and follower of Garamond, supplied types and ornaments to Christopher Plantin (Antwerp) in 1565. Christoffel van Dijk, of Amsterdam, cut an old face type in 1660 for one of the later Elzevirs, the first of whom had been Plantin's pressman nearly a century before. In England, John Day, a royal printer, with the active support of Archbishop Parker, cut some beautiful types in the style of Garamond in 1584. Star Chamber decrees later handicapped the English printers and they became completely dependent for their supplies upon Dirck Vosgens, Van Dijk and various other Dutch founders. The renaissance of English typefounding dates from the efforts of Thomas James, who set up a typefoundry at Smithfield in 1710. He was content with casting several mediocre romans, italics and gothics from a few thousand matrices obtained from Holland. Closely preceding William Caslon was Philippe Grandjean, French royal punch cutter (1693), who is credited with originating the modern type face, but his story belongs to another chapter.

William Caslon was trained to the craft of type cutting. As a youth he was apprenticed to a London engraver of gun stocks and when twenty-four years of age opened a shop for making bookbinders' stamping tools, thereby more fully fitting himself for designing type. His first achievement was a font of Arabic to be used for a psalter, accomplished in 1720. According to a legend, Caslon cut his name in Pica Roman and printed it at the bottom of one of these Arabic proofs. So greatly was the letter admired Caslon was urged by John *Watts and William Bowyer, printers, to complete the font. So, with their financial assistance,*

7 ON 8 CASLON NO. 337. 1 POINT LEADED

178 characters to square inch

CASLON OLD STYLE NO. 337

EIGHT ON NINE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! : ;* — – ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ñ Ç Ḥ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ą a ą̊ ḍ é ẹ̊

í ĺ ő ő ú ţ ţ̨ x̧ ů ñ õ ç ŷ ķ æ œ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Đ Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ą ą̊ ą̊ ç é d̨ ţ ļ ĺ ķ l ñ õ ő t ű x̧ x̧ ç æ œ

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROfoundly influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

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William Caslon, designer of the style of types which bear his name—and the

8 ON 9 CASLON NO. 337. SOLID

164 characters to square inch

MOST VERSATILE LETTERS OF ALL TIME—WAS BORN AT HALESOWEN, ENGLAND, IN 1692. Between the principal of the preceding chapter and the subject of this an almost even two centuries elapsed. While some of the most famous printers of all time operated during this period, the accomplishments in type cutting were not at all comparable with the attainments of Garamond at one end or of Caslon at the other.

Briefly, the following are some of the outstanding events of the interim: Robert Granjon, celebrated Lyons typefounder and follower of Garamond, supplied types and ornaments to Christopher Plantin (Antwerp) in 1565. Christoffel van Dijk, of Amsterdam, cut an old face type in 1660 for one of the later Elzevirs, the first of whom had been Plantin's pressman nearly a century before. In England, John Day, royal printer, with the active support of Archbishop Parker, cut some beautiful types in the style of Garamond in 1584. Star Chamber decrees later handicapped the English printers and they became completely dependent for their supplies upon Dirck Vosgens, Van Dijk and various other Dutch founders. The renaissance of English typefounding dates from the efforts of Thomas James, who set up a typefoundry at Smithfield in 1710. He was content with casting several mediocre romans, italics and gothics from a few thousand matrices obtained from Holland. *Closely preceding William Caslon was Philippe Grandjean, French royal punch cutter*

8 ON 9 CASLON NO. 337. 1 POINT LEADED

135 characters to square inch

CASLON OLD STYLE NO. 337

NINE ON TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ
ſ ſl ſi ff ſt ſb ſſl ſſi ſh ſk st ct

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffi ffl æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! : ;* — – ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Ð Ã Õ Ñ Ç

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ý ã ç ñ ǫ õ ŏ ǫ æ ǣ œ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ñ ç æ ǣ œ ſ l ł

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9 ON 10 CASLON NO. 337. SOLID

135 characters to square inch

SWASH CHARACTERS FOR DISPLAY AND INITIALS, PERHAPS—WILL TUNE THE typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

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9 ON 10 CASLON NO. 337. 1 POINT LEADED

128 characters to square inch

CASLON OLD STYLE NO. 337

TEN ON ELEVEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! : ;* — – ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ě Ĭ Ŏ Ŭ Ã Ñ Õ Ç

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ě Ĭ Ŏ Ŭ Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ĭ ŏ ŭ ã å ñ ç ¤ õ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ě Ĭ Ŏ Ŭ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ĭ ŏ ŭ ã ç ñ õ

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10 ON 11 CASLON NO. 337. SOLID

108 characters to square inch

THE LARGE SIZES FOR HIS MAJOR DISPLAY, EMPLOYS BORDERS IN keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic—with swash characters for display and initials, perhaps—will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

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Briefly, the following are some of the outstanding events of the *interim: Robert Granjon, celebrated Lyons typefounder and follower*

10 ON 11 CASLON NO. 337. 1 POINT LEADED

96 characters to square inch

CASLON OLD STYLE NO. 337

ELEVEN ON TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k m l n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *?! : ;* — – ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ě Ĭ Ŏ Ŭ Ý Ã Õ Ñ Ç Ḥ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ě Ĭ Ŏ Ŭ Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ĭ ŏ ŭ ã õ ñ ç ṭ ś ķ
ķ ẓ ẋ ý ẏ å ȧ ḋ c̄ ē ę ḥ i ł ṛ ş š æ œ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ě Ĭ Ŏ Ŭ Ý Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ĭ ŏ ŭ į ļ i i ĺ ń ŋ
ŗ ş ś š ţ ẋ x̄ ū å ȧ ã ą̇ ą̄ ą́ ą̀ ą̌ ƀ ç c̀ c̄ ę̄ ę ḥ ķ ķ ł ò x ẋ ý ẏ ā ū

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11 ON 12 CASLON NO. 337. SOLID

86 characters to square inch

TUNITY FOR EXPRESSION IS AT HIS INSTANT COMMAND. IF THE demand is for a strong, masculine effect he selects the large sizes for his major display, employs borders in keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic—with swash characters for display and initials, perhaps—will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

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11 ON 12 CASLON NO. 337. 1 POINT LEADED

90 characters to square inch

CASLON OLD STYLE NO. 337

TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *?! : ;* — – ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ã Ẽ Ĩ Õ Ũ
Ă Ĕ Ĭ Ŏ Ŭ Ḥ Ã Õ Ñ Ç

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ñ ç

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ñ Ç

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ñ ç

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No other type is quite so safe, no other face provides such a great variety of pleasing effects with so little effort and no other presents so little objectionable as Caslon Old Style. The typographer who has in his

12 POINT CASLON OLD STYLE NO. 337. SOLID

80 characters to square inch

CASES THE FULL EQUIPMENT OF SIZES IS LIKE AN ARTIST with a full palette: complete opportunity for expression is at his instant command. If the demand is for a strong, masculine effect he selects the large sizes for his major display, employs borders in keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic—with swash characters for display and initials, perhaps—will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

William Caslon, designer of the style of types which *bear his name—and the most versatile letters of all time*

12 POINT CASLON OLD STYLE NO. 337. 2 POINT LEADED

70 characters to square inch

GARAMONT NO. 248

SIX POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ Q Ų

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ ų

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ Q Ų

a b c d e f g h i j k l m n o p q r s t u v x z ſ fl ff fi ffl ffi æ œ ų

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

. , - ‚ [ ] ( ) ? ! ' ' " " : ; — –

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ã Ẽ Ĩ Õ Ũ Ă Ĕ Ĭ Ŏ Ŭ Ā Ð Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ã ẽ ĩ õ ũ ă ĕ ĭ ŏ ŭ ā ð ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ã Ẽ Ĩ Õ Ũ Ă Ĕ Ĭ Ŏ Ŭ Ā Ð Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ã ẽ ĩ õ ũ ă ĕ ĭ ŏ ŭ ā ð ç ñ

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND PUNCH-CUTTER, CURIOUSLY LITTLE seems to be known, the scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be necessary to escape the penalties of the laws in regard to literary property. Mr. D. B. Updike in his recent book *Printing Types* has brought together more information than is to be found elsewhere in English. The following notes contain what little it has been possible to bring together from material available in New York.

There is no evidence to show when or where Garamond was born, but it seems to have been accepted that it was sometime in the fifteenth century, a supposition probably based upon Lottin's unsupported statement that he was working (*vivoit*) in 1510. The tradition that he was a pupil of Tory's is apparently based upon the Latin epitaph prepared for Tory long after his death, by a certain Catherinot at the request and from material supplied by a Bourges printer named Jean Toubeau, who claimed descent from Tory on the female side. The text of this epitaph is given in full by Bernard in his study of Tory, and reads: *Et Garamundum caracographum principem edoceuerit*. On October 29, 1541, about ten years after Tory's death, King Francis I made an order for the payment of 225 *livres tournois* to Estienne, who had succeeded Conrad Neobar as King's Greek Printer, by him to be paid to Garamond as he made the new Greek types that the King had commanded. These types, now celebrated as the Royal Greek Types, were made in three sizes, and were modeled upon the writing of the calligrapher Angelos Vergetios, a manuscript by whom is said to be preserved in Paris. Nothing is known about how many roman or italic types Garamond designed or when, but there is reason to believe that they were used by the Estiennes and others of the great Parisian printers of his time. In 1545 he appears as the publisher of a History of Alexander the Great's Successors, which was printed by Pierre Gaultier. The same year Lottin notes him as '*tailleur*' and letter founder. In 1551 Garamond is said to have lived in the Rue des Carmes. In 1554 he recovered a judgement at law against the widow of the printer Chrestien Wechel. The same year there is a record of the marriage of a lady named Clere Garamond to Jean Panier at the Church of St. Hilaire. In 1561 Garamond lived on the Rue de Mont-St.-Hilaire. On the fifteenth September, 1561, he and his wife, Isabeau Lefebvre, sold a little piece of land just outside of Paris. Isabeau apparently was his second wife, since La Caille says that he was married to Guillemette Gaultier, not improbably some relation of Leonard Gaultier who is thought to have engraved the '*Chronologie orbis*,' in which Garamond's portrait appears. In December, 1561, he died, according to Moreri, in poverty, and was buried in the cemetery of St. Benoit, which at that time was on the Place de Cambrai.

6 POINT GARAMONT NO. 248. SOLID

341 characters to square inch

Shortly after, his widow, Isabeau Lefebvre, and his executor, Wechel, procured an inventory of the contents of his shop to be made by Guillaume Le Bé and Jean Le Sueur, both letter founders. At the sale which followed purchases were made by Le Bé and by Plantin of Antwerp. Le Bé's foundry was carried on by his son and grandson, both also named Guillaume, from the latter of whom it passed to his four daughters, whose manager was the father of the two Fourniers. In 1730, the year after his father's death, the property was bought by Fournier's eldest son, known as Fournier *l'aîné* to distinguish him from his more famous younger brother, Fournier *le jeune*, the author of the celebrated '*Manuel Typographique*.' After his death the three daughters of Fournier *l'aîné* ran the shop, which was not finally broken up and its contents dispersed until after 1800. Plantin's office and material remained in his family until 1875, when Edouard Moretus turned it over to the city of Antwerp as a public museum.

The French national printing office, which was organized at the instance of Richelieu, used the *caractères de l'Université*, now more familiarly called the Garamond types, in its first book, which was printed in 1640. These types were used until the end of the seventeenth century, when they were discarded in favor of newer types designed by Grandjean. They are reproduced, under the year 1540, in a folding chart of types issued by the *Imprimerie Nationale* in 1847, and they have been so reproduced several times. It would seem as though this date must be a misprint for 1640, the year of establishment of the office. Occasionally used in the eighteenth century, the Garamond types of the *Imprimerie Nationale* are said to have been slightly modified by Louis Luce, the type-cutter to King Louis XV. They were revived in further modified form by Arthur Christian during his managership of the *Imprimerie*, and used in several books by him and in Claudin's '*Histoire de l'Imprimerie en France*,' as well as much subsequent work. Slight variants of them are now made by type founders in both France and America. Their historical importance is amply attested by the fact *that Garamond's name in its several variants has long been the name applied to various sizes of type in the printers' vocabularies of several European countries.*

From *Monotype*, Vol. IX (1923), No. 6

6 POINT GARAMONT NO. 248. 2 POINT LEADED

262 characters to square inch

GARAMONT NO. 248

EIGHT POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ Q Ꝗ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ ꝗ

$1234567890

1234567890

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ Q Ꝗ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi st ſt æ œ ꝗ

$1234567890

1234567890

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! : ; — –

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND PUNCH-CUTter, curiously little seems to be known, the scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be necessary to escape the penalties of the laws in regard to literary property. Mr. D. B. Updike in his recent book *Printing Types* has brought together more information than is to be found elsewhere in English. The following notes contain what little it has been possible to bring together from material available in New York.

There is no evidence to show when or where Garamond was born, but it seems to have been accepted that it was sometime in the fifteenth century, a supposition probably based upon Lottin's unsupported statement that he was working (*exerce*) in 1510. The tradition that he was a pupil of Tory's is apparently based upon the Latin epitaph prepared for Tory long after his death, by a certain Catherinot at the request and from material supplied by a Bourges printer named Jean Toubeau, who claimed descent from Tory on the female side. The text of this epitaph is given in full by Bernard in his study of Tory, and reads: *Et Garamundum calcographum principem edocuerit.* On October 29, 1541, about ten years after Tory's death, King Francis I made an order for the payment of 225 *livres tournois* to Estienne, who had succeeded Conrad Neobar as King's Greek Printer, by him to be paid to Garamond as he made the new Greek types that the King had commanded. These types, now celebrated as the Royal Greek Types, were made in three sizes, and were modeled upon the writing of the calligrapher Angelos Vergetios, a manuscript by whom is said to be preserved in Paris. Nothing is known about how

8 POINT GARAMONT NO. 248. SOLID

198 characters to square inch

MANY ROMAN OR ITALIC TYPES GARAMOND DESIGNED OR WHEN, BUT THERE IS REASON TO believe that they were used by the Estiennes and others of the great Parisian printers of his time. In 1545 he appears as the publisher of a History of Alexander the Great's Successors, which was printed by Pierre Gaultier. The same year Lottin notes him as *'libraire'* and letter founder. In 1551 Garamond is said to have lived in the Rue des Carmes. In 1554 he recovered a judgment at law against the widow of the printer Chrestien Wechel. The same year there is a record of the marriage of a lady named Clere Garamond to Jean Panier at the Church of St. Hilaire. In 1561 Garamond lived in the Rue de Mont-St.-Hilaire. On the fifteenth September, 1561, he and his wife, Isabeau Lefebvre, sold a little piece of land just outside of Paris. Isabeau apparently was his second wife, since La Caille says that he was married to Guillemette Gaultier, not improbably some relation of Leonard Gaultier who is thought to have engraved the *'Chronologie collée,'* in which Garamond's portrait appears. In December, 1561, he died, according to Moreri, in poverty, and was buried in the cemetery of St. Benoit, which at that time was on the Place de Cambrai.

Shortly after, his widow, Isabeau Lefebvre, and his executor, Wechel, procured an inventory of the contents of his shop to be made by Guillaume Le Bé and Jean Le Sueur, both letter founders. At the sale which followed purchases were made by Le Bé and by Plantin of Antwerp. Le Bé's foundry was carried on by his son and grandson, both *also named Guillaume, from the latter of whom it passed to his four daughters, whose mana-*

8 POINT GARAMONT NO. 248. 2 POINT LEADED

156 characters to square inch

GARAMONT NO. 248

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
& Æ Œ Q Ų

a b c d e f g h i j k l m n o p q r s t u v w x y z ff fl fi ffl ffi æ œ ų

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
& Æ Œ Q Ų

a b c d e f g h i j k l m n o p q r s t u v w x y z ff fi fl ffl ffi ſt ct æ œ ų

$ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! : ; — –

A Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ç ñ

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND punch-cutter, curiously little seems to be known, the scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be necessary to escape the penalties of the laws in regard to literary property. Mr. D. B. Updike in his recent book *Printing Types* has brought together more information than is to be found elsewhere in English. The following notes contain what little it has been possible to bring together from material available in New York.

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10 POINT GARAMONT NO. 248. SOLID

128 characters to square inch

JEAN TOUBEAU, WHO CLAIMED DESCENT FROM TORY ON THE FEMALE side. The text of this epitaph is given in full by Bernard in his study of Tory, and reads: *Et Garamundum calcographum principem edocuerit.* On October 29, 1541, about ten years after Tory's death, King Francis I made an order for the payment of 225 *livres tournois* to Estienne, who had succeeded Conrad Neobar as King's Greek Printer, by him to be paid to Garamond as he made the new Greek types that the King had commanded. These types, now celebrated as the Royal Greek Types, were made in three sizes, and were modeled upon the writing of the calligrapher Angelos Vergetios, a manuscript by whom is said to be preserved in Paris. Nothing is known about how many roman or italic types Garamond designed or when, but there is reason to believe that they were used by the Estiennes and others of the great Parisian printers of his time. In 1545 he appears as the publisher of a History of Alexander the Great's Successors, which was printed by Pierre Gaultier. The same year Lottin notes him as *'libraire' and letter founder. In 1551 Garamond is said to have lived in the*

10 POINT GARAMONT NO. 248. 2 POINT LEADED

108 characters to square inch

GARAMONT NO. 248

TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ Q Ꝙ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ ꝙ

$1234567890 1234567890

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ Q Ꝙ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi
ſt ct æ œ ꝙ ꜩ ꝏ ll m n

$1234567890 1234567890

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! ; : — –

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ Ã Õ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ç ñ

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There is no evidence to show when or where Garamond was born, but it seems to have been accepted that it was

12 POINT GARAMONT NO. 248. SOLID

85 characters to square inch

SOMETIME IN THE FIFTEENTH CENTURY, A SUPPOSITION QUITE probably based upon Lottin's unsupported statement that he was working (*exerce*) in 1510. The tradition that he was a pupil of Tory's is apparently based upon the Latin epitaph prepared for Tory long after his death, by a certain Catherinot at the request and from material supplied by a Bourges printer named Jean Toubeau, who claimed descent from Tory on the female side. The text of this epitaph is given in full by Bernard in his study of Tory, and reads: *Et Garamundum calcographum principem edocuerit*. On October 29, 1541, about ten years after Tory's death, King Francis I made an order for the payment of 225 *livres tournois* to Estienne, who had succeeded Conrad Neobar as King's Greek Printer, by him to be *paid to Garamond as he made the new Greek types that the King*

12 POINT GARAMONT NO. 248. 2 POINT LEADED

78 characters to square inch

MODERN NO. 8

SIX POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fi fl ff ffi ffl æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fi fl ffi ffl æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ' ' / ! : ; ° '

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ã ẽ ĩ õ ũ ă ĕ ĭ ŏ ŭ ọ

Ķ ŋ ő š ť

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ã ẽ ĩ õ ũ ă ĕ ĭ ŏ ŭ

ą ç đ ģ ȟ ķ ļ ņ ŗ ţ ų Đ Š

SUBTLE, PERHAPS, COMPARED WITH THE BROADER MARKINGS WHICH SET gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenh century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.

While the kind named "modern" is the later development, and while the name was justified when it was applied, it means nothing in that sense today, when old style romans are by far the more widely used. Old style types are the most practical for all general purposes, as well as the most beautiful.

Quite an obvious distinction between old style and modern romans is seen upon a comparison of the relationship of stems and hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast between the light and heavy elements. The down strokes are somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in the width of its strokes, old style sets into a smooth, grayish, well balanced page. Modern types make a blacker page than old style when printed on enameled paper, for which they are best suited, and they have a sparkle and an effect of brilliancy, pleasing in small doses but quite tiresome when page upon page of it must be followed. The comparatively small amount of impression and ink needed on coated papers permits the hair-lines of modern type to print as they should and the letter as a whole to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully lost when they are printed on enameled, glossy stocks.

However, only the simplest of the distinctions existing between old style and modern have been mentioned. To appreciate the others it must be kept in mind that the type design is

6 POINT MODERN NO. 8. SOLID

275 characters to square inch

OBVIOUSLY INFLUENCED BY HANDWRITING. WHENEVER WE WRITE WITH A PEN THE DOWN strokes are heavier than the cross strokes; so, in all well designed type, the vertical lines are thicker than the horizontal ones. Fundamentally, the difference between an old style and a modern letter is in how the pen is held. To write old style the nib of the pen is slanted with relation to the line of writing, while for modern the pen is held at right angles to the written line. These two positions of the pen naturally influence differences in curve and finish.

The stroke for lower-case "a" commences with the small point at the upper left-hand corner of the letter, passes over the arch at the top, then turns downward into the stem and terminates with a little upward flick. (A second stroke makes the loop.) When the pen is held on the slant, as by those who lettered the early roman manuscript books, the arch at the top thickens gradually, that is, throughout the whole curve. The hair-line portion is necessarily made quite short. On the other hand, in doing modern style lettering the pen is held at right angles to the line of writing; expansion does not start until the downward stroke is begun, and then abruptly. The arch in modern letters is, therefore, a rather long thin hair-line. Delicate blending and ease of line are characteristic of old style type, which is less accurate in construction but far more graceful than the modern style.

Serif construction in modern and old style letters is essentially different. The serif at the top of the old style tilts in conformity with the slant of the pen, whereas the horizontal serif peculiar to the modern letter results from the perpendicular position in which the pen is held, making a hair-line as it moves along horizontally. These characteristics of tilt and of perpendicularity appear in all the lower-case letters and to a more limited extent in the capitals, and are particularly noticeable in the Cloister capital "O." Serifs may be divided into two groups: angular serifs, terminating the ends of the stems and hair-lines, as at the top of "n" and "b" and at both top and bottom of "d"; and cross line serifs as at the bottom of "l" *and "p," the tops of "y" and on most of the capitals. The serifs of old style types are characteristi-*

From *Type Lore*, J. L. Frazier (1925)

6 POINT MODERN NO. 8. 2 POINT LEADED

210 characters to square inch

MODERN NO. 8

SEVEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! : ; ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ å ą ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ å ą ç đ ŏ ñ ų

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7 POINT MODERN NO. 8. SOLID

224 characters to square inch

HAIR-LINES OF MODERN TYPE TO PRINT AS THEY SHOULD AND THE LETTER AS A WHOLE to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully lost when they are printed on enameled, glossy stocks.

However, only the simplest of the distinctions existing between old style and modern have been mentioned. To appreciate the others it must be kept in mind that the type design is obviously influenced by handwriting. Whenever we write with a pen the down strokes are heavier than the cross strokes; so, in all well designed type, the vertical lines are thicker than the horizontal ones. Fundamentally, the difference between an old style and a modern letter is in how the pen is held. To write old style the nib of the pen is slanted with relation to the line of writing, while for modern the pen is held at right angles to the written line. These two positions of the pen naturally influence differences in curve and finish.

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7 POINT MODERN NO. 8. 2 POINT LEADED

165 characters to square inch

MODERN NO. 8

EIGHT POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ‘ ’ ! / : ; ‘ ’

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ Å
Ų Ḫ Į Ḳ Ș Š Ş Ś Ţ ș

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ å ç ñ ḍ ḗ ḕ ḙ ḛ ḭ ḳ ṃ ṁ
ṇ ñ ő ǒ q p p ŗ ŕ ř š ș ū ů ų ů ș y ă ą ȧ ą ą ę ḡ ġ ḥ ḫ
į ð o͟ ō ś ţ ț ẓ ž o͞o o͞ŏ œ th ¿ ¡ ß

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ
Ḍ Ḏ Ḫ Ḫ Ḳ Ș Š Ş Ṭ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ą ē ī ō ū ă ĕ ĭ ŏ ŭ ḍ ç ñ ą ą ą ą ą ḫ ṇ ţ ț
ḥ ḫ į ọ ō ę ţ ḡ ȯ ȯ ǫ ș ų ů ḡ ḗ ḕ ḙ ḛ ḭ ḳ ṁ ṅ ŗ ḍ ḏ š ș ș ḡ ẓ ẓ ǫ ſ ſ

ȝ ɔ ȝ ɛ ɛ̄ ɛ̆ þ ȝ

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8 POINT MODERN NO. 8. SOLID

170 characters to square inch

A SPARKLE AND AN EFFECT OF BRILLIANCY, PLEASING IN SMALL DOSES BUT QUITE tiresome when page upon page of it must be followed. The comparatively small amount of impression and ink needed on coated papers permits the hair-lines of modern type to print as they should and the letter as a whole to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully lost when they are printed on enameled, glossy stocks.

However, only the simplest of the distinctions existing between old style and modern have been mentioned. To appreciate the others it must be kept in mind that the type design is obviously influenced by handwriting. Whenever we write with a pen the down strokes are heavier than the cross strokes; so, in all well designed type, the vertical lines are thicker than the horizontal ones. Fundamentally, the difference between an old style and a modern letter is in how the pen is held. To write old style the nib of the pen is slanted with relation to the line of writing, while for modern the pen is held at right angles to the written line. These two positions of the pen naturally influence differences in curve and finish.

The stroke for lower-case "a" commences with the small point at the upper *left-hand corner of the letter, passes over the arch at the top, then turns downward*

8 POINT MODERN NO. 8. 2 POINT LEADED

138 characters to square inch

MODERN NO. 8

NINE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; | [ ] ( ) ? ! ' ' ! : ; ? . . . . . ° '

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Ç Ḍ Ḥ Ḫ Ḳ Ñ Ṛ Ṣ Š Ś Ş Ṯ Ṭ ¿ ¡ ß

Ē Ĕ Ḫ Į Ĭ ō ŏ ş š ŭ ū ų

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ
ã å ą ç ḍ ḍ d d ğ ḥ ḫ h i̯ ḳ ķ m ṃ ṇ n̄ ñ õ ṛ š ș ś s̱ s̱ ṣ ṭ ṯ ṭ ů ų v̂ ẓ ž

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Ç Ę Ē Ḛ Ḥ Ḫ Ḳ Ñ Q Ǫ Š Ś Ş Ṭ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ å ą
ç ḍ ḍ ē ḛ ę ğ ḥ ḫ h i̯ ḳ m ṃ ṇ ñ ǫ ǭ ò ṛ ș š ś ṭ ů ų v̂ þ þ ¡ ¿

SUBTLE, PERHAPS, COMPARED WITH THE BROADER MARKings which set gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenth century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.

While the kind named "modern" is the later development, and while the name was justified when it was applied, it means nothing in that sense today, when old style romans are by far the more widely used. Old style types are the most practical for all general purposes, as well as the most beautiful.

Quite an obvious distinction between old style and modern romans is seen upon a comparison of the relationship of stems and hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast

9 POINT MODERN NO. 8. SOLID

145 characters to square inch

BETWEEN THE LIGHT AND HEAVY ELEMENTS. THE DOWN STROKES ARE somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in the width of its strokes, old style sets into a smooth, grayish, well balanced page. Modern types make a blacker page than old style when printed on enameled paper, for which they are best suited, and they have a sparkle and an effect of brilliancy, pleasing in small doses but quite tiresome when page upon page of it must be followed. The comparatively small amount of impression and ink needed on coated papers permits the hair-lines of modern type to print as they should and the letter as a whole to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully lost when they are printed on enameled, glossy stocks.

However, only the simplest of the distinctions existing between old style and modern have been mentioned. To appreciate the others it must be kept in mind that the type design is obviously influenced by handwriting. Whenever we write with a pen the down strokes are heavier than the cross *strokes; so, in all well designed type, the vertical lines are thicker than the hori-*

9 POINT MODERN NO. 8. 2 POINT LEADED

120 characters to square inch

MODERN NO. 8

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; | [ ] ( ) ? ! ‘ ’ ! : ; . . . . . ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Å Ç Ð Ḫ Ḥ Ḥ Ḳ Ñ Ǫ Ṣ Š Ş Ṭ Ƶ Ł

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Ã Ç Ð Ḫ Ḫ Ḭ Ḿ Ñ Õ Š Ṯ Ṭ Ṳ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ å ã b ç đ
ğ g ǧ ḫ ḥ ḫ ḭ ḳ ṃ m̄ ñ n̄ ō q̄ ř š ş ṣ ś ṭ ṯ ų ý ž Þ ¡ ¿
Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Å Ç Ð Ḫ Ḫ Ḳ Ñ Ṣ Š Ṭ ¡ ¿ ß

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ
ã å ą ą ą ă ă ā â á b̲ ç č ę d̲ ḏ ē ĕ ė ę ē ę ę ę ĕ ğ ģ ģ ḫ ḥ ḫ
į ĩ ì i̯ į ǐ ǐ i̯ k̲ k̂ ķ k l̲ ł m̃ m̄ ṇ n̲ n̲ ṇ ń ñ ō o̧ ǫ ó ð ǒ p̄ p̄ p p̧ ṛ ŕ ř š ş̲ ṣ ś ṣ ş
ſ ṭ ṯ ṵ ṳ ṵ ų ŭ ú ų ũ ų ű ṷ x ẋ ẏ ý ỹ ȳ ž ż æ ǽ ø ð ŋ þ

SUBTLE, PERHAPS, COMPARED WITH THE BROADER markings which set gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenth century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.

While the kind named "modern" is the later development, and while the name was justified when it was applied, it means nothing in that sense today, when old style romans are by far the more widely used. Old style types are the most practical for all general purposes, as well as the most beautiful.

Quite an obvious distinction between old style and modern roman

10 POINT MODERN NO. 8. SOLID

115 characters to square inch

IS SEEN UPON A COMPARISON OF THE RELATIONSHIP OF STEMS AND hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast between the light and heavy elements. The down strokes are somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in the width of its strokes, old style sets into a smooth, grayish, well balanced page. Modern types make a blacker page than old style when printed on enameled paper, for which they are best suited, and they have a sparkle and an effect of brilliancy, pleasing in small doses but quite tiresome when page upon page of it must be followed. The comparatively small amount of impression and ink needed on coated papers permits the hair-lines of modern type to print as they should and the letter as a whole to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impres*sion and ink then necessary gives them a vitality that is almost fully*

10 POINT MODERN NO. 8. 2 POINT LEADED

98 characters to square inch

MODERN NO. 8

ELEVEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; | [ ] ( ) ? ! ‘ ’ ! : ; . . . . . ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ě Ǐ Ŏ Ŭ Å Ç Ȟ İ Ñ Ś Ş

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ě Ǐ Ŏ Ŭ Ç Ñ Š

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ǐ ŏ ŭ
å ç ḑ ğ ġ ḫ ḥ į ṁ ṇ ñ ŗ ş š ș ś ț ý ¡ ¿ ß

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ě Ǐ Ŏ Ŭ Ç Ñ Ś Ȟ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ě ǐ ŏ ŭ
å ç ḑ ğ ġ ḫ ḥ į ṁ ṇ ñ ŗ š ş ș ś ț

SUBTLE, PERHAPS, COMPARED WITH BROADER markings which set gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenth century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.

While the kind named "modern" is the later development, and while the name was justified when it was applied, it means nothing in that sense today, when old style romans are

11 POINT MODERN NO. 8. SOLID

98 characters to square inch

BY FAR THE MORE WIDELY USED. OLD STYLE TYPES ARE THE most practical for all general purposes, as well as the most beautiful.

Quite an obvious distinction between old style and modern romans is seen upon a comparison of the relationship of stems and hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast between the light and heavy elements. The down strokes are somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in the width of its strokes, old style sets into a smooth, grayish, well balanced page. Modern types make a blacker page than old style when printed on enameled paper, for which they are best suited, and they have a sparkle and *an effect of brilliancy, pleasing in small doses but quite tiresome*

11 POINT MODERN NO. 8. 2 POINT LEADED

80 characters to square inch

MODERN NO. 8

TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; | [ ] ( ) ? ! ‘ ’ ! : ; . . . . ° ′

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú
Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ç ñ

SUBTLE, PERHAPS, COMPARED WITH THE broader markings which set gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenth century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.

While the kind named "modern" is the later develop-

12 POINT MODERN NO. 8. SOLID

80 characters to square inch

MENT, AND WHILE THE NAME WAS JUSTIFIED WHEN IT was applied, it means nothing in that sense today, when old style romans are by far the more widely used. Old style types are the most practical for all general purposes, as well as the most beautiful.

Quite an obvious distinction between old style and modern romans is seen upon a comparison of the relationship of stems and hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast between the light and heavy elements. The down strokes are somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in *the width of its strokes, old style sets into a smooth, grayish,*

12 POINT MODERN NO. 8. 2 POINT LEADED

70 characters to square inch

SCOTCH ROMAN NO. 36

SIX POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fi fl ff ffi ffl æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fi fl ff ffi ffl æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ ‘ ’ / : ;

Á Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Ã Ë Ï Ó Ú Ã Ê Ï O U Ä Ë Ï Õ U Ã Ò Ç Ñ

Á Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Ã Ë Ï Ó Ú Ã Ê Ï Ō Ū Ä Ë Ï Ō Ū Ã Ò Ç Ñ

á ë ï ö ü â ê î ô û à è ì ò ù ã ë ï ó ú ã ë ï ō ū ä ë ï ō ū ã ō ç ñ

Á Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Ã Ë Ï Ó Ú Ã Ê Ï Ō Ū Ä Ë Ï Ō Ū Ã Ō Ç Ñ

á ë ï ö ü â ê î ô û à è ì ò ù ã ë ï ó ú ã ë ï ō ū ä ë ï ō ū ã ō ç ñ

FOLLOWING BODONI, SCOTCH TYPOGRAPHERS AND FOUNDERS INSTITUTED THE next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Muller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard "transitional" letter. The marked contrast between the hair-lines and stems justifies its classification as modern, but the rounded (bracketed) serifs are old style features. The face, therefore, is a hybrid.

The most striking characteristic of Scotch Roman, and the most important of its factors which tend toward legibility, is in the breadth and the openness of its letters, achieved happily without a suggestion of obesity. W. A. Dwiggins rates Scotch Roman as being ninety per cent effective in comparison with Caslon Old Style No. 471 at one hundred.

The preference for Scotch on the part of those who favor it is principally due to the fact that it is sharp and snappy. The contrasting elements, nicely turned serifs and general effect of crispness make themselves felt without appearing to obtrude. Scotch Roman type is quite desirable, therefore, where

6 POINT SCOTCH ROMAN NO. 36. SOLID

290 characters to square inch

A LITTLE MORE COLOR IS WANTED THAN OLD STYLE TYPES PROVIDE. IT HAS ONE DECIDED DEFECT, HOWever: the capitals, which are commendably full and sturdy, are so much blacker than the lower-case that they stand out rather unpleasantly in the body. Still another characteristic is the hardly noticeable flat top of the lower-case letter "t," an interesting but not a harmful eccentricity.

Scotch Roman is essentially a book or body type, in fact, a decidedly readable one on the right paper. If heavily printed on antique paper considerable of its character is lost, while on highly coated stock the hair-lines appear too weak. The grade known as English finish shows it off to best advantage.

The face is rather stiff and it is lacking in style and grace, essential qualities in a job or display letter. The inordinately bold capitals, furthermore, require that restraint be practiced in applying it to essentially display forms, where capitals occur more frequently than in text.

In a suggestive sense Scotch Roman type is masculine. Its general atmosphere is that of business, efficiency and system. For common-sense, matter-of-fact books and advertisements it is an appropriate selection, and, while it presents a well-dressed appearance, the face is in no sense fastidious.

Writing of an issue of *Monotype*, printed by him, William Edwin Rudge says: "Such detailed consideration of the subject required almost the treatment of a book and the Scotch face was chosen as one of the two type faces best suited for book composition." Scotch Roman was also a favorite with the late Benjamin Sherbow, who determined the value of a type face largely by its legibility and, seemingly, with little or no regard to beauty. Both of Mr. Sherbow's books were set in Scotch, as was much of his own publicity, but, while he classed it with Caslon, Century, Bookman and Cheltenham Wide as a good body type, he did not include it in the list of what he regarded the best display faces: Cheltenham Bold, Caslon Bold, Bodoni Bold, Bodoni and Bookman. None of these display fonts really compare with *the newer bold faces of Cloister, Garamond and Goudy, which combine considerable grace with their strength.*

From J. L. FRAZIER, *Type Lore* (1925)

6 POINT SCOTCH ROMAN NO. 36. 2 POINT LEADED

232 characters to square inch

SCOTCH ROMAN NO. 36

EIGHT POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ *? ! : ;*

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ã Ẽ Ĩ Õ Ũ Ă Ĕ Ĭ Ŏ Ŭ Ā Ō Ç Ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ã Ẽ Ĩ Õ Ũ Ă Ĕ Ĭ Ŏ Ŭ Ā Ō ç ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ã ẽ ĩ õ ũ ă ĕ ĭ ŏ ŭ ā ō ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ã Ẽ Ĩ Õ Ũ Ă Ĕ Ĭ Ŏ Ŭ Ā Ō Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ã ẽ ĩ õ ũ ă ĕ ĭ ŏ ŭ ā ō ç ñ

FOLLOWING BODONI, SCOTCH TYPOGRAPHERS AND FOUNDERS instituted the next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing —i.e., rounding out —the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard

8 POINT SCOTCH ROMAN NO. 36. SOLID

184 characters to square inch

"TRANSITIONAL" LETTER. THE MARKED CONTRAST BETWEEN THE HAIR-LINES AND stems justifies its classification as modern, but the rounded (bracketed) serifs are old style features. The face, therefore, is a hybrid.

The most striking characteristic of Scotch Roman, and the most important of its factors which tend toward legibility, is in the breadth and the openness of its letters, achieved happily without a suggestion of obesity. W. A. Dwiggins rates Scotch Roman as being ninety per cent effective in comparison with Caslon Old Style No. 471 at one hundred.

The preference for Scotch on the part of those who favor it is principally due to the fact that it is sharp and snappy. The contrasting elements, nicely turned serifs and general effect of crispness make themselves felt without appearing to obtrude. Scotch Roman type is quite desirable, therefore, where a little more color is wanted than old style types provide. It has one decided defect, however: the capitals, which are commendably full and sturdy, are so much blacker than the lower-case that they stand out rather unpleasantly in the body. Still another characteristic is the hardly noticeable flat top of the lower-case letter "t," an interesting but not a harmful eccentricity.

Scotch Roman is essentially a book or body type, in fact, a decidedly readable one on the right paper. If heavily printed on antique paper considerable of its character *is lost, while on highly coated stock the hair-lines appear too weak. The grade known*

8 POINT SCOTCH ROMAN NO. 36. 2 POINT LEADED

152 characters to square inch

SCOTCH ROMAN NO. 36

NINE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! : ;

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

FOLLOWING BODONI, SCOTCH TYPOGRAPHERS AND FOUNders instituted the next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from

9 POINT SCOTCH ROMAN NO. 36. SOLID

140 characters to square inch

BASKERVILLE THROUGH THE CASLON LETTER REFERRED TO ABOVE. IT IS probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard "transitional" letter. The marked contrast between the hair-lines and stems justifies its classification as modern, but the rounded (bracketed) serifs are old style features. The face, therefore, is a hybrid.

The most striking characteristic of Scotch Roman, and the most important of its factors which tend toward legibility, is in the breadth and the openness of its letters, achieved happily without a suggestion of obesity. W. A. Dwiggins rates Scotch Roman as being ninety per cent effective in comparison with Caslon Old Style No. 471 at one hundred.

The preference for Scotch on the part of those who favor it is principally due to the fact that it is sharp and snappy. The contrasting elements, nicely turned serifs and general effect of crispness make themselves felt *without appearing to obtrude. Scotch Roman type is quite desirable, therefore,*

9 POINT SCOTCH ROMAN NO. 36. 2 POINT LEADED

127 characters to square inch

SCOTCH ROMAN NO. 36

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ‘ ’ ? ! : ;

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Ã Õ Ç Ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ
Ã Õ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

FOLLOWING BODONI, SCOTCH TYPOGRAPHERS AND founders instituted the next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D.

10 POINT SCOTCH ROMAN NO. 36. SOLID

110 characters to square inch

FARMER & SONS, IS CREDITED BY SOME WRITERS TO WILSON. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard "transitional" letter. The marked contrast between the hair-lines and stems justifies its classification as modern, but the rounded (bracketed) serifs are old style features. The face, therefore, is a hybrid.

The most striking characteristic of Scotch Roman, and the most *important of its factors which tend toward legibility, is in the breadth*

10 POINT SCOTCH ROMAN NO. 36. 2 POINT LEADED

97 characters to square inch

SCOTCH ROMAN NO. 36

ELEVEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ? ! ' ' ? ! : ;

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

FOLLOWING BODONI, SCOTCH TYPOGRAPHERS and founders instituted the next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

11 POINT SCOTCH ROMAN NO. 36. SOLID

96 characters to square inch

SCOTCH ROMAN, OUR PRESENT AND DESERVEDLY POPULAR form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces the Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard "transitional" letter. *The marked contrast between the hair-lines and stems justifies*

11 POINT SCOTCH ROMAN NO. 36. 2 POINT LEADED

85 characters to square inch

SCOTCH ROMAN NO. 36

TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z
fl fi ff ffl ffi æ œ

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; [ ] ( ) ‘ ’ ? ! ? ! : ;

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ã Ẽ Ĩ Õ Ũ
Ã Ẽ Ĩ Õ Ũ Ã Õ Ç Ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū Ă Ĕ Ĭ Ŏ Ŭ Ã Õ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

Ä Ë Ï Ö Ü Â Ê Î Ô Û À È Ì Ò Ù Á É Í Ó Ú Ā Ē Ī Ō Ū
Ã Ẽ Ĩ Õ Ũ Ã Õ Ç Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ ã õ ç ñ

FOLLOWING BODONI, THE SCOTCH TYPOGraphers and founders instituted the next change in type form that is represented among present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing—i.e., rounding out—the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even

12 POINT SCOTCH ROMAN NO. 36. SOLID

85 characters to square inch

THE CASLON FOUNDRY WAS FORCED INTO LINE AND, TO satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were *designed and cut during the early years of the nineteenth*

12 POINT SCOTCH ROMAN NO. 36. 2 POINT LEADED

68 characters to square inch

BERNHARD GOTHIC LIGHT

TWELVE POINT

CHARACTERS IN THE FONT

ABCDEFGHIJKLMNOPQRSTUV
WXYZ&

abcdefghijklmnopqrstuvwxyz

$1234567890

$1234567890

KkSsЄerʒuɑ

.,-:;‘’?!?!:;

ABCDEFGHIJKLMNOPQRSTUV
WXYZ&

abcdefghijklmnopqrstuvwxyz

$1234567890

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO INTRODUCE IN AMERICA something of the fresh and flourishing spirit of post-war German popular art. Color was the keystone of this art and directness, simplicity and gayety were some of its important characteristics. When Bernhard *came to this country, art directors thought his work and that of his German confrères was 'way over the*

6 POINT BERNHARD GOTHIC LIGHT

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO INTRODUCE in America something of the fresh and flourishing spirit of post-war German popular art. Color was the keystone of this art and directness, simplicity and gayety were some of *its important characteristics. When Bernhard came to this country, art directors thought*

8 POINT BERNHARD GOTHIC LIGHT

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE to introduce in America something of the fresh and flourishing spirit of *post-war German popular art. Color was the keystone of this art and the*

10 POINT BERNHARD GOTHIC LIGHT

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE else to introduce in America something of the fresh and flourish-*ing spirit of post-war German popular art. Color was the keystone*

12 POINT BERNHARD GOTHIC LIGHT

LUCIAN BERNHARD HAS DONE MORE THAN anyone else to introduce in America something of the *fresh and flourishing spirit of post-war German popular*

14 POINT BERNHARD GOTHIC LIGHT

LUCIAN BERNHARD HAS DONE more than anyone else to introduce into *America something of the flourishing spirit*

18 POINT BERNHARD GOTHIC LIGHT

From *PM*, Vol. 11, No. 7, March, 1936

Also available in 24, 30, 36, 42, 48, and 60 point

BERNHARD GOTHIC MEDIUM

TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ $ 1 2 3 4 5 6 7 8 9 0

$ $ 1 2 3 4 5 6 7 8 9 0

Kk Ss Ee r u z a Th th

. , - : ; ' ' ? ! ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ $ 1 2 3 4 5 6 7 8 9 0

A B D E E F H K P R S Th

k e r a u

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO INTRODUCE IN AMERica something of the fresh and flourishing spirit of post-war German popular art. Color was the keystone of this art and directness, simplicity and gayety were some of its important characteristics. When *Bernhard came to this country, art directors thought his work and that of his German confrères was*

6 POINT BERNHARD GOTHIC MEDIUM

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO INTROduce in America something of the fresh and flourishing spirit of post-war German popular art. Color was the keystone of this art and directness, simplicity and gayety were *some of its important characteristics. When Bernhard came to this country, art directors*

8 POINT BERNHARD GOTHIC MEDIUM

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE
else to introduce in America something of the fresh and flourishing
spirit of post-war German popular art. Color was the keystone of this

10 POINT BERNHARD GOTHIC MEDIUM

LUCIAN BERNHARD HAS DONE MORE THAN ANYone else to introduce in America something of the fresh and
flourishing spirit of post-war German popular art. Color was a

12 POINT BERNHARD GOTHIC MEDIUM

LUCIAN BERNHARD HAS DONE MORE
than anyone else to introduce in America something
of the fresh and flourishing spirit of post-war Ger-

14 POINT BERNHARD GOTHIC MEDIUM

LUCIAN BERNHARD HAS DONE
more than anyone else to introduce into
America something of the fresh and flour-

18 POINT BERNHARD GOTHIC MEDIUM

Also available in 24, 30, 36, 42, 48, 60, 72, 84, and 96 point

BERNHARD GOTHIC BOLD

TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ $ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' " " ? !

K k ş € r u a

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE ELSE TO IN-
troduce in America something of the fresh and flourishing spirit of post-war
German popular art. Color was the keystone of this art and directness, simplic-

8 POINT BERNHARD GOTHIC BOLD

LUCIAN BERNHARD HAS DONE MORE THAN ANYONE
else to introduce in America something of the fresh and flourish-
ing spirit of post-war German popular art. Color was the keystone

10 POINT BERNHARD GOTHIC BOLD

LUCIAN BERNHARD HAS DONE MORE THAN ANY-
one else to introduce in America something of the fresh
and flourishing spirit of post-war German popular art. A

12 POINT BERNHARD GOTHIC BOLD

LUCIAN BERNHARD HAS DONE MORE
than anyone else to introduce in America some-
thing of the fresh and flourishing spirit of post-

14 POINT BERNHARD GOTHIC BOLD

LUCIAN BERNHARD HAS DONE
more than anyone else to introduce in

18 POINT BERNHARD GOTHIC BOLD

LUCIAN BERNHARD HAS
done more than anyone else

24 POINT BERNHARD GOTHIC BOLD

Also available in 30, 36, 42, 48, 60, 72, 84, 96, and 120 point

BODONI NO. 375

FOURTEEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi fl ffl ff ffi

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ? ! ’ ? ! : ;

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z
fi fl ffl ff ffi

$ 1 2 3 4 5 6 7 8 9 0

GIAMBATTISTA (JOHN BAPTIST) BODONI was born at Saluzzo, Italy, in the year 1740. Learning the printing craft in a small shop his father operated, he left home at the age of eighteen and entered a large plant maintained by the Roman Catholic Church at Rome. This place, known as "*Sacrae Congregationis de Propaganda Fide,*" *pub-*

14 POINT BODONI NO. 375

GIAMBATTISTA (JOHN BAPTIST) Bodoni was born at Saluzzo, Italy, in the year 1740. Learning the printing craft in a small shop his father operated, he *left home at the age of eighteen and to*

18 POINT BODONI NO. 375

GIAMBATTISTA BODONI was born at Saluzzo, Italy, in the year 1740. Learning the *printing craft in a small shop*

24 POINT BODONI NO. 375

Also available in 30, 36, 48, and 60 point

AMERICAN CASLON

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

ff fl fi ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E G L M N P R U Z w v

a b c d e f g h i j k l m n o p q r s t u v w x y z

ff fi ffl fl ffi

$ 1 2 3 4 5 6 7 8 9 0

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY INFLUENCED the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two *centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to*

6 POINT AMERICAN CASLON

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his *name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate*

8 POINT AMERICAN CASLON

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS profoundly influenced the development of the typographic art is better known *today than William Caslon. Among the type faces used today none is so popular or*

10 POINT AMERICAN CASLON

PROBABLY NO PERSON WHOSE EFFORT IN THE past has profoundly influenced the development of the typo- *graphic art is better known today than William Caslon. Among*

12 POINT AMERICAN CASLON

PROBABLY NO PERSON WHOSE EFFORT in the past has profoundly influenced the develop- *ment of the typographic art is better known today than*

14 POINT AMERICAN CASLON

PROBABLY NO PERSON WHOSE effort in the past has profoundly influenced *the development of the typographic art is better*

18 POINT AMERICAN CASLON

Also available in 24, 30, 36, 42, and 48 point

CASLON CONDENSED

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

$ 1 2 3 4 5 6 7 8 9 0 ct st

. , - : ; ? !

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY INFLUENCED the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which

6 POINT CASLON CONDENSED

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one

8 POINT CASLON CONDENSED

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS profoundly influenced the development of the typographic art is better

10 POINT CASLON CONDENSED

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST has profoundly influenced the development of the typographic

12 POINT CASLON CONDENSED

PROBABLY NO PERSON WHOSE EFFORT IN the past has profoundly influenced the develop-

14 POINT CASLON CONDENSED

PROBABLY NO PERSON WHOSE EF-
fort in the past has profoundly influenced

18 POINT CASLON CONDENSED

PROBABLY NOT A PERSON
whose effort in the past has pro-

24 POINT CASLON CONDENSED

Also available in 30, 36, 42, and 48 point

CASLON OLD STYLE

FOURTEEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z & Æ Œ QU

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z & Æ Œ QU Q

a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ
fi ff fl ffi ffl $ 1 2 3 4 5 6 7 8 9 0 . , - : ; ? !

ſ ſſ ſi ſl ſſi ſſl ſt ſh ſk ſb ct

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ
fi ff fl ffi ffl $ 1 2 3 4 5 6 7 8 9 0 . , . : ; ? !

ſ ſſ ſi ſl ſſi ſſl ſb ſh ſk ſt ct

A B C D E F G H I J K L M N O P
Q R S T U W Y &

gy ε k v w v z

Swash letters also available in 11, 12, 18, 22, 24, 30, 36, 42, and 48 point
Quaint characters also available in 18, 22, 24, 30, 36, 42, and 48 point

PROBABLY NO PERSON WHOSE EFFORT IN THE PAST HAS PROFOUNDLY INFLUENCED THE DEvelopment of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two *centuries ago. Everett R. Currier did not exaggerate at*

14 POINT CASLON OLD STYLE (FOUNDRY NO. 471)

PROBABLY NO PERSON WHOSE EFFORTS IN THE PAST HAVE PROFOUNDLY INFLUenced the development of the typographic art is better known than William Caslon. Among the type faces used today none is *so popular or serviceable as the one that bears*

18 POINT CASLON OLD STYLE NO. 337

PROBABLY NOT A PERSON WHOSE EFFORT IN THE PAST HAS PROfoundly influenced the development *of the typographic art is better known to-*

22 POINT CASLON OLD STYLE NO. 337

Also available in 24, 30, 36, 42, 48 (two sizes), 60, and 72 point

CUSHING NO. 25

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ

fl fi ff ffl ffi $ 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

. , - : ; ' ? ! ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v w x y z æ œ

fl fi ff ffl ffi $ 1 2 3 4 5 6 7 8 9 0

Á É Í Ó Ú Ñ

ä ë ï ö ü â ê î ô û à è ì ò ù á é í ó ú ā ē ī ō ū ă ĕ ĭ ŏ ŭ
ç ñ ɔ ɔ̀ ɛ è ß

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF MODERN DEVELOPMENT. Typographers of old were primarily book and pamphlet printers, and in many cases interest was chiefly centered in publishing newspapers or almanacs; job printing was incidental. This caused similarity in the typography of newspaper, book, and job work, a condition that today exists in

6 POINT CUSHING NO. 25

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF MODERN DEVELopment. Typographers of old were primarily book and pamphlet printers, and in many cases interest was chiefly centered in publishing newspapers or almanacs; job printing was incidental. *This caused similarity in the typography of newspaper, book,*

7 POINT CUSHING NO. 25

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF MODERN DEvelopment. Typographers of old were primarily book and pamphlet printers, and in many cases interest was chiefly centered in publishing newspapers or *almanacs; job printing was incidental. This caused similarity in the typography*

8 POINT CUSHING NO. 25

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF MODERN development. Typographers of old were primarily book and pamphlet *printers, and in many cases interest was chiefly centered in publishing*

9 POINT CUSHING NO. 25

JOB PRINTING AS A DISTINCT DEPARTMENT IS OF modern development. Typographers of old were primarily book *and pamphlet printers, and in many cases interest was chiefly cen-*

10 POINT CUSHING NO. 25

JOB PRINTING AS A DISTINCT DEPARTMENT IS of modern development. Typographers of old were primarily book and pamphlet printers, and in many cases

11 POINT CUSHING NO. 25

JOB PRINTING AS A DISTINCT DEPARTMENT IS of modern development. Typographers of old were pri-

12 POINT CUSHING NO. 25

Italic not available for machine composition

FORUM TITLE

TEN POINT

CHARACTERS IN THE FONT

ABCDEFGHIJKLMNOPQRSTU

VWXYZ&

1234567890.,

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE ROMAN ALPHABET IS IN ITS CAPITALS" AND AS WE LOOK UPON A GROUP

10 POINT FORUM TITLE

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE ROMAN ALPHABET IS IN ITS CAPITALS" AND AS WE LOOK

12 POINT FORUM TITLE

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE ROMAN ALPHABET IS IN ITS CAPI-

14 POINT FORUM TITLE

THE STATEMENT IS OFTEN QUOTED "THE GLORY OF

18 POINT FORUM TITLE

ONE STATEMENT IS OFTEN QUOTED TO

24 POINT FORUM TITLE

Also available in 30, 36, and 42 point

GARAMONT NO. 248

FOURTEEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

fi fl ffi ff ffl $ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z & Qu

a b c d e f g h i j k l m n o p q r s t u v w x y z
ct st fi fl ffi ff ffl $ 1 2 3 4 5 6 7 8 9 0

. , - : ; ? ! ? ! : ;

A B D E G M N P R U
a e k ll m n

Swash letters available only in 14, 18, 24, 30, and 36 point
Terminals in 14, 18, 24, 30, and 36 point

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND PUNCH-CUTTER, CURIOUSLY little seems to be known, scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be nec*essary to escape the penalties of the laws in regard to literary*

14 POINT GARAMONT NO. 248

OF CLAUDE GARAMOND, THE GREAT TYPE DESIGNER AND PUNCH-CUTter, curiously little seems to be known, the scant statements found in the various biographical dictionaries and in the en*cyclopaedias merely repeating one another with*

18 POINT GARAMONT NO. 248

OF CLAUDE GARAMOND, great type designer and punch-cutter, curiously little seems to *be known, the scant statements in*

24 POINT GARAMONT NO. 248

Also available in 30, 36, 48, 60, and 72 point

GOUDY BOLD

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z ff fl fi ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ? ! ' ? ! : ;

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z ff fl fi ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

Á É Í Ó Ú Ü Ô Ê Ñ ñ Ç ç ü á é í ó ú ê ô

Á É Í Ó Ú Ü Ô Ê Ñ ñ Ç ç ü á é í ó ú ê ô

TO SEE ENTIRE ADVERTISEMENTS IN NATIONAL MAGAZINES COMPOSED entirely in Goudy Bold is a tribute of no mean importance. Its beauty of form compensates for its depth of color, which is not so intense as in most earlier bold types. This sturdy *and handsome letter is based on the Old Style, as evident in the proportions of the letters and*

6 POINT GOUDY BOLD

TO SEE ENTIRE ADVERTISEMENTS IN NATIONAL MAGAZINES composed entirely in Goudy Bold is a tribute of no mean importance. Its beauty of form compensates for its depth of color, which is not so intense *as in most earlier bold types. This sturdy and handsome letter is based on*

8 POINT GOUDY BOLD

TO SEE ENTIRE ADVERTISEMENTS IN NATIONAL magazines composed entirely in Goudy Bold is a tribute of *no mean importance. Its beauty of form compensates for its*

10 POINT GOUDY BOLD

TO SEE ENTIRE ADVERTISEMENTS IN NAtional magazines composed entirely in Goudy Bold is *a tribute of no mean importance. Its beauty of form*

12 POINT GOUDY BOLD

TO SEE ENTIRE ADVERTISEMENTS IN national magazines composed entirely in *Goudy Bold is a tribute of importance. Its*

14 POINT GOUDY BOLD

ENTIRE ADVERTISEMENTS in national magazines composed *entirely in Goudy Bold is a tribute*

18 POINT GOUDY BOLD

Roman also available in 24, 30, 36, 42, 48, 60, 72, 84, 96, and 120 point
Italic also available in 24, 30, 36, 42, and 48 point

GOUDY TITLE

TEN POINT

CHARACTERS IN THE FONT

ABCDEFGHIJKLMNOPQRSTU
VWXYZ&

.,-:;'?!

$1234567890

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE ROMAN ALPHABET IS IN ITS CAPITALS" AND WHEN WE LOOK UPON A GROUP OF FORUM TYPE, AVAILABLE ONLY IN "MAJUSCULES," WE ARE ENCOURAGED TO REGARD THE STATEMENT AS A FACT. IT IS GENERALLY CONSIDERED THAT NO TYPE MATCHES THE

6 POINT GOUDY TITLE NO. 1

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE ROMAN ALPHABET IS IN ITS CAPITALS" AND WHEN WE LOOK UPON A GROUP OF FORUM TYPE, AVAILABLE ONLY IN "MAJUSCULES," WE ARE ENCOURAGED TO REGARD THE STATEMENT AS A FACT. IT IS

6 POINT GOUDY TITLE NO. 2

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE ROMAN ALPHABET IS IN ITS CAPITALS" AND WHEN WE LOOK UPON A GROUP OF FORUM

6 POINT GOUDY TITLE NO. 3

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE ROMAN ALPHABET IS IN ITS CAPITALS" AND WHEN WE LOOK UPON

8 POINT GOUDY TITLE NO. 1

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE ROMAN ALPHABET IS IN ITS CAPITALS" AND

8 POINT GOUDY TITLE NO. 2

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE ROMAN ALPHABET IS IN ITS

10 POINT GOUDY TITLE

A STATEMENT OFTEN QUOTED: "THE GLORY OF THE ROMAN ALPHABET IS

12 POINT GOUDY TITLE

A STATEMENT OFTEN QUOTED IS THAT "THE GLORY OF THE

14 POINT GOUDY TITLE

Also available in 18, 24, 30, and 36 point

GOUDY OPEN NO. 291

FOURTEEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s
t u v w x y z fi ff fl ffl ffi

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; , ' ! ?

THE TITLE-PAGE, BESIDES FULFILLING ITS function of announcing the subject or name of the work and its author, gives to the book the general tone of its typographical treatment. When a lover of books handles a new volume he instinctively opens it at the title-page, ready to receive a sensation of delight or a sense of disappointment. Imagine a day in

14 POINT GOUDY OPEN NO. 291

THE TITLE-PAGE, BESIDES FULFILling its function of announcing the subject or name of the work and its author, gives to the book the general tone of its typographical treatment. When a lover *of books handles a new volume he opens*

18 POINT GOUDY OPEN NO. 291

THE TITLE-PAGE, BESIDES its function of announcing the subject or name of the work *and its author, gives to the book*

24 POINT GOUDY OPEN NO. 291

Also available in 30 and 36 point

GOUDY OLD STYLE

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z ff fl fi ffl ffi ct

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Qu

a b c d e f g h i j k l m n o p q r s t u v w x y z ff fl fi ffl ffi ct

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' ? ! ? ! : ;

Ä Ë Ï Ö Ü Â Ê Î Ô Û Á É Í Ó Ú À È Ì Ò Ù Ç Ñ

ä ë ï ö ü â ê î ô û á é í ó ú à è ì ò ù ā ē ī ō ū ă ĕ ĭ ŏ ŭ ç ñ ā

Ä Ë Ï Ö Ü Â Ê Î Ô Û Á É Í Ó Ú À È Ì Ò Ù Ç Ñ

ä ë ï ö ü â ê î ô û á é í ó ú à è ì ò ù ç ñ

PRACTICAL, SERVICEABLE AND GOOD LOOKING, THE GOUDY OLD STYLE IS DESERVEDLY POPULAR. NOT THE BEST BOOK LETTER BY SEVERAL, IT REPRESENTS WHAT WAS TERMED "THE triumph of an earnest effort to produce a type face that would be equally at home when used for *the modest business card, the dignified letter-head or for de luxe booklets and catalogues." Thanks to a*

6 POINT GOUDY OLD STYLE

PRACTICAL, SERVICEABLE AND GOOD LOOKING, THE GOUDY OLD STYLE IS DESERVEDLY POPULAR. NOT THE BEST BOOK LETTER BY SEVERAL, IT REPRESENTS what was termed "the triumph of an earnest effort to produce a type face that *would be equally at home when used for the modest business card, the dignified letter-*

8 POINT GOUDY OLD STYLE

PRACTICAL, SERVICEABLE AND GOOD LOOKING, THE GOUDY OLD STYLE IS DESERVEDLY POPULAR. NOT THE BEST BOOK LETTER by several, it represents what was termed "the triumph of an earn*est effort to produce a type face that would be equally at home when*

10 POINT GOUDY OLD STYLE

PRACTICAL, SERVICEABLE AND GOOD LOOKING, THE GOUDY OLD STYLE IS DESERVEDLY POPULAR. NOT the best book letter by several, it represents what was *termed "the triumph of an earnest effort to produce a type face*

12 POINT GOUDY OLD STYLE

PRACTICAL, SERVICEABLE AND GOOD looking, the Goudy Old Style is deservedly pop*ular. Not the best book letter by several, it represents*

14 POINT GOUDY OLD STYLE

PRACTICAL, SERVICEABLE AND good looking, the Goudy Old Style is *deservedly popular. Not the best book let-*

18 POINT GOUDY OLD STYLE

Also available in 24, 30, 36, 42, 48, 60, and 72 point

SCOTCH ROMAN NO. 36

FOURTEEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v
w x y z æ œ fi fl ffi ff ffl

$ 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z & Æ Œ

a b c d e f g h i j k l m n o p q r s t u v
w x y z æ œ fi fl ffi ff ffl

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ? ! ' ? ! : ;

FOLLOWING BODONI, SCOTCH TYpographers and founders instituted the next change in type form that is represented among our present popular faces. Influenced by the widespread preference among printers of their own land for the type faces of Bodoni and Didot, *the Scotch and English founders, in defense*

14 POINT SCOTCH ROMAN NO. 36

FOLLOWING BODONI, THE Scotch typographers and founders instituted the next change in type form that is represented among our *present popular faces. Influenced*

18 POINT SCOTCH ROMAN NO. 36

FOLLOWING BODONI the Scotch typographers and founders instituted the next *change in type form that*

24 POINT SCOTCH ROMAN NO. 36

Also available in 30, 36, 48, 60, and 72 point

CLOISTER TEXT

TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

ſt ll $ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' ? !

Text Letters, in their many and varied forms as used today, are outgrowths of the earliest types of Gutenberg and his contemporaries, which in themselves were the result of attempts to copy the hand-lettering of the earlier scribes. The fonts here shown have been selected as the best available for the

6 POINT CLOISTER TEXT

Text Letters, in their many and varied forms as used today, are outgrowths of the earliest types of Gutenberg and his contemporaries, which in themselves were the result of attempts to copy the hand-lettering of the earlier scribes. The fonts here shown have been selected

8 POINT CLOISTER TEXT

Text Letters, in their many and varied forms as used today, are out-
growths of the earliest types of Gutenberg and his contemporaries,
which in themselves were the result of attempts to copy the hand-

10 POINT CLOISTER TEXT

Text Letters, in their many and varied forms as used today,
are outgrowths of the earliest types of Gutenberg and his con-

12 POINT CLOISTER TEXT

Text Letters, in their many and various forms as
used today, are outgrowths of the earliest types of

14 POINT CLOISTER TEXT

Text Letters, in their many and various
forms as used today, are outgrowths of

18 POINT CLOISTER TEXT

Text Letters, in their many and
various forms as used today, are

24 POINT CLOISTER TEXT

Also available in 30, 36, 42, and 48 point

GOUDY TEXT NO. 327

EIGHTEEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M
N O P Q R S T U V
W X Y Z &

a b c d e f g h i j k l m n o p q r s t u
v w x y z æ œ
fi fl ffi ffl ff $ 1 2 3 4 5 6 7 8 9 0
. , - : ; ' ? !

LOMBARDIC CAPITALS NO. 310

A B C D E F G H I J K L
M N O P Q R S T U
V W X Y Z

Text Letters, in their many and various forms as used today, are outgrowths of the earliest types of Gutenberg and his contemporaries, which in themselves were the result of attempts to copy the hand-lettering of the earlier scribes. The fonts here shown

10 POINT GOUDY TEXT NO. 327

Text Letters, in their many and various forms as used today, are outgrowths of the earliest types of Gutenberg and his contemporaries, which in themselves were the result of attempts to copy the hand-lettering of

12 POINT GOUDY TEXT NO. 327

Text Letters, in their many and various forms as used today, are outgrowths of the earliest types of Gutenberg and his contemporaries, which in themselves were the result of attempts

14 POINT GOUDY TEXT NO. 327

Text Letters, in their many and various forms as used today, are the outgrowths of the earliest types of Gutenberg and his contemporaries, and

18 POINT GOUDY TEXT NO. 327

Text Letters, in their various forms that are used today, are outgrowths of the earliest types of Gutenberg

24 POINT GOUDY TEXT NO. 327

Also available in 30 and 36 point

TUDOR TEXT

TWELVE POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u
v w x y z æ œ £
fi fl ffi ffl ff

$ 1 2 3 4 5 6 7 8 9 0

. , = : ; ' j !

Text Letters, in their many and various forms as used today, are outgrowths of the earliest types of Gutenberg and his contemporaries, which in themselves were the result of attempts to copy the hand-lettering of the earlier scribes. The fonts here shown have been selected as the best

6 POINT TUDOR TEXT

Text Letters, in their many and various forms as used today, are out-
growths of the earliest types of Gutenberg and his contemporaries,
which in themselves were the result of attempts to copy the hand-

8 POINT TUDOR TEXT

Text Letters, in their many and various forms as used
today, are outgrowths of the earliest types of Guten-
berg and his contemporaries, which in themselves

10 POINT TUDOR TEXT

Text Letters, in their many and various forms as
used today, are outgrowths of the earliest types
of Gutenberg and his contemporaries, which in

12 POINT TUDOR TEXT

Text Letters, in the many and vari-
ous forms that are in use today, are
the outgrowths of the earliest types

18 POINT TUDOR TEXT

Text Letters, in the many and
various forms that are in use

24 POINT TUDOR TEXT

Also available in 36 point

WEDDING TEXT

FOURTEEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u
v w x y z ſt ck ch th

$ 1 2 3 4 5 6 7 8 9 0

. , - : ; ' ? !

Text Letters, in their many and various forms as used today, are outgrowths of the earliest types of Gutenberg and his contemporaries, which in themselves were the result of attempts to copy the hand-lettering of early

6 POINT WEDDING TEXT

Text Letters, in their many and various forms as used today, are the outgrowth of the earliest types of Gutenberg and his contemporaries, which in themselves were the result

8 POINT WEDDING TEXT

Text Letters, in their many and various forms as used today, are outgrowths of the earliest types of Gutenberg and his contemporaries, which

10 POINT WEDDING TEXT

Text Letters, in their many and various forms as used today, are outgrowths of the earliest types of Gutenberg and his contempo-

12 POINT WEDDING TEXT

Text Letters, in their many and various forms as used today, are outgrowths of the earliest types of Gutenberg and

14 POINT WEDDING TEXT

Text Letters, in their many and various forms as used today, are the outgrowths of the earliest types of

18 POINT WEDDING TEXT NO. 1

Text Letters, in their many and various forms

18 POINT WEDDING TEXT NO. 2

Text Letters, in their many and varied forms

24 POINT WEDDING TEXT NO. 1

Text Letters, in their many and varied

24 POINT WEDDING TEXT NO. 2

THE TITLE-PAGE, BESIDES FULFILLING its function of announcing the subject or name of the work *and its author, gives to the*

4½ ON 5 POINT MODERN NO. 8

THE TITLE-PAGE, BESIDES FULFILLING its function of announcing the subject or *name of the work and its*

5 POINT OLD STYLE NO. 523 (FOUNDRY)

THE TITLE-PAGE, BESIDES FULFILLING its function of announcing the subject or *name of the work and its*

6 POINT MODERN NO. 1

THE TITLE-PAGE, BESIDES fulfilling its function of announcing the *subject or name*

6 POINT MODERN NO. 5

THE TITLE-PAGE, besides fulfilling its function of announcing the

8 POINT BODONI BOLD NO. 275

Also available in 6 point

THE TITLE-PAGE, besides fulfilling its function of announcing the

10 POINT FRENCH OLD STYLE

Also available in 6, 8, 9, 12, 18, 20, 24, 30, 36, and 48 point

THE TITLE-PAGE, besides fulfilling its function *of announcing*

12 POINT BAUER BODONI

Also available in 8, 10, 11, 14, 16, 18, 24, and 30 point

A TITLE-PAGE, BESIDES FULFILLING A FUNCTION

10 POINT CENTURY EXPANDED

Also available in 6, 8, 11, 12, 14, 18, 24, and 30 point

THE TITLE-PAGE, besides fulfilling its function,

10 POINT ELITE TYPEWRITER NO. 72

TITLE-PAGES, in addition to fulfilling the

12 POINT REMINGTON TYPEWRITER

A TITLE-PAGE, BESIDES FULFILLING ITS FUNCTION OF THE

6 POINT COPPERPLATE GOTHIC NO. 4 (FOUNDRY)

Also available in 6 (Nos. 1, 2, and 3), 12 (Nos. 1, 2, 3, and 4), and 18 point (Nos. 1 and 2)

A TITLE-PAGE, BESIDES FULFILLING ITS FUNCTION OF THE

6 POINT INTERCHANGEABLE GOTHIC NO. 5 (FOUNDRY)

Also available in 6 (Nos. 1, 2, 3, and 4), 8, 10, 12, 18, and 24 point

THE TITLE-PAGE, besides fulfilling its function of announcing

10 POINT NEWS GOTHIC

Also available in 6, 8, 12, 14, 18, and 24 point

THE TITLE-PAGE, besides fulfilling its function of announcing the

12 POINT LINING GOTHIC CONDENSED

THE TITLE-PAGE, besides fulfilling its function of announcing the

14 POINT TYPO SHADED

Also available in 12, 18 (Nos. 1 and 2), and 24 point (Nos. 1 and 2)

The Title-Page, besides fulfilling its function of announcing

18 POINT TIFFANY UPRIGHT

Also available in 12, 14, 24 (Nos. 1 and 2), and 30 point

The Title-Page, besides fulfilling its function of announcing a

18 POINT TIFFANY SCRIPT

Also available in 14, 24, and 30 point

The Title-Page, besides its regular function

24 POINT TRAFTON SCRIPT

Also available in 36, 48, 60, and 72 point

THE TITLE-PAGE, besides fulfilling its function of *announcing the subject or name*

8 POINT CHELTENHAM WIDE

Also available in 6, 10, 12, 14, 18, 24, 30, and 36 point

THE TITLE-PAGE, besides fulfilling its function of announcing the subject or name of the work and its author

8 POINT CHELTENHAM BOLD EXTRA CONDENSED

Also available in 6, 10, 12, 14, 18, 24, 72, 96, and 120 point

THE TITLE-PAGE, besides fulfilling its function of announcing the subject or name of the

8 POINT CHELTENHAM BOLD CONDENSED

Also available in 6, 10, 12, 14, 18, 24, 30, 36, 72, 96, 120, and 144 point

THE TITLE-PAGE, besides fulfilling its function of *announcing the name*

8 POINT CHELTENHAM BOLD

Also available in 6, 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, and 72 point

THE TITLE-PAGE, besides fulfilling its function of giving

8 POINT CHELTENHAM BOLD EXTENDED

Also available in 6, 10, 12, 14, 18, 24, and 30 point

TITLE-PAGES, BESIDES FULFILLING FUNCTIONS

10 POINT NEULAND

Also available in 12 point

The Title-Page, besides fulfilling its function of

18 POINT ORIGINAL OLD STYLE

THE TITLE-PAGE, besides fulfilling its

14 POINT NEW CASLON

FOREIGN TYPE FACES

ARABIC

Names of the Letters	Standing Alone	Joined to		
		Preceding	Preceding and Following	Following Letter Only
Alif	ا	ـا		
Bâ	ب	ـب	بـ	ب
Tâ	ت	ـت	تـ	ت
Thâ	ث	ـث	ثـ	ث
Jîm	ج	ـج	جـ	ج
Ḥâ	ح	ـح	حـ	ح
Khâ	خ	ـخ	خـ	خ
Dâl	د	ـد		
Dhâl	ذ	ـذ		
Râ	ر	ـر		
Zâi	ز	ـز		
Sîn	س	ـس	سـ	س
Shîn	ش	ـش	شـ	ش
Ṣâd	ص	ـص	صـ	ص
Ḍâd	ض	ـض	ضـ	ض
Ṭâ	ط	ـط	طـ	ط
Ẓâ	ظ	ـظ	ظـ	ظ
ʿAin	ع	ـع	عـ	ع
Ghain	غ	ـغ	غـ	غ
Fâ	ف	ـف	فـ	ف
Qâf	ق	ـق	قـ	ق
Kâf	ك	ـك	كـ	ك
Lâm	ل	ـل	لـ	ل
Mîm	م	ـم	مـ	م
Nûn	ن	ـن	نـ	ن
Hâ	ه	ـه	هـ	ه
Waw	و	ـو		
Ya	ى	ـى	يـ	ي

فقال العربُ تَنْسِبُ كلَّ خيرٍ الى اليمن وكلّ شرّ الى الشمال
ولذلك قال اللّه عزّ وجلّ فَأَمَّا مَنْ أُوتِيَ كِتَابَهُ بِيَمِينِهِ وأَمَّا مَنْ

9 POINT ARABIC

Alpha	ⲁ	Ro	ⲣ
Bida	ⲃ	Sima	ⲥ
Gamma	ⲅ	Tau	ⲧ
Dalda	ⲇ	He	ⲩ
Ei	ⲉ	Phi	ⲫ
Zīta	ⲍ	Chi	ⲭ
Ēita	ⲏ	Psi	ⲯ
Thita	ⲑ	Au	ⲱ
Iauda	ⲓ	Shei	ⲯ
Kapa	ⲕ	Fei	ⲫ
Laula	ⲗ	Hei	ⲩ
Mi	ⲙ	Hori	ϩ
Ni	ⲛ	Djandjia	ⲝ
Xi	ⲝ	Shima	ϭ
O	ⲟ	Ti	ⲧ
Pi	ⲡ		

ⲟⲩ ⲙⲟⲛⲟⲛ ⲛⲁⲓ ⲁⲗⲗⲁ ⲉⲩⲉⲓⲣⲉ ⲟⲛ ⲙ̄ⲡⲉϩⲣⲟⲟⲩ ⲛ̄ⲛ̄ϩⲁⲗⲗⲁⲧⲉ ⲉⲁⲩⲙⲉϩ
ϩⲉⲛⲭⲱⲙⲉ ⲛⲁⲩ ⲛ̄ⲙⲙⲏⲧ̄ⲛ̄ ⲛ̄ⲱⲁⲭⲉ ⲛ̄ⲁⲅⲣⲟⲛ ⲭⲉ ⲧⲓⲅ̄ⲍ̄ ⲧⲓⲅ̄ⲍ̄ ⲕⲟⲩⲁⲍ̄ ⲕ-

8 POINT COPTIC

ⲟⲩ ⲙⲟⲛⲟⲛ ⲛⲁⲓ ⲁⲗⲗⲁ ⲉⲩⲉⲓⲣⲉ ⲟⲛ ⲙ̄ⲡⲉϩⲣⲟⲟⲩ
ⲛ̄ⲛ̄ϩⲁⲗⲗⲁⲧⲉ ⲉⲁⲩⲙⲉϩ ϩⲉⲛⲭⲱⲙⲉ ⲛⲁⲩ ⲛ̄ⲙⲙⲏⲧ̄ⲛ̄

12 POINT COPTIC

ETHIOPIC

	ă	u	i	ā	ē	ĕ	o	
Ḥoi	1 ሀ	2 ሁ	3 ሂ	4 ሃ	5 ሄ	6 ህ	7 ሆ	h
Lawi	8 ለ	9 ሉ	10 ሊ	11 ላ	12 ሌ	13 ል	14 ሎ	l
Ḥaut	15 ሐ	16 ሑ	17 ሒ	18 ሓ	19 ሔ	20 ሕ	21 ሖ	ḥ
Mai	22 መ	23 ሙ	24 ሚ	25 ማ	26 ሜ	27 ም	28 ሞ	m
Šaut	29 ሠ	30 ሡ	31 ሢ	32 ሣ	33 ሤ	34 ሥ	35 ሦ	š
Resh	36 ረ	37 ሩ	38 ሪ	39 ራ	40 ሬ	41 ር	42 ሮ	r
Sat	43 ሰ	44 ሱ	45 ሲ	46 ሳ	47 ሴ	48 ስ	49 ሶ	s
Qâf	50 ቀ	51 ቁ	52 ቂ	53 ቃ	54 ቄ	55 ቅ	56 ቆ	q
Bêth	57 በ	58 ቡ	59 ቢ	60 ባ	61 ቤ	62 ብ	63 ቦ	b
Tau	64 ተ	65 ቱ	66 ቲ	67 ታ	68 ቴ	69 ት	70 ቶ	t
Ḫarm	71 ኀ	72 ኁ	73 ኂ	74 ኃ	75 ኄ	76 ኅ	77 ኆ	ḫ
Nahâs	78 ነ	79 ኑ	80 ኒ	81 ና	82 ኔ	83 ን	84 ኖ	n
'Alef	85 አ	86 ኡ	87 ኢ	88 ኣ	89 ኤ	90 እ	91 ኦ	'
Kaf	92 ከ	93 ኩ	94 ኪ	95 ካ	96 ኬ	97 ክ	98 ኮ	k
Waw	99 ወ	100 ዉ	101 ዊ	102 ዋ	103 ዌ	104 ው	105 ዎ	w
'Ain	106 ዐ	107 ዑ	108 ዒ	109 ዓ	110 ዔ	111 ዕ	112 ዖ	'
Zai	113 ዘ	114 ዙ	115 ዚ	116 ዛ	117 ዜ	118 ዝ	119 ዞ	z
Yaman	120 የ	121 ዩ	122 ዪ	123 ያ	124 ዬ	125 ይ	126 ዮ	y
Dent	127 ደ	128 ዱ	129 ዲ	130 ዳ	131 ዴ	132 ድ	133 ዶ	d
Gamel	134 ገ	135 ጉ	136 ጊ	137 ጋ	138 ጌ	139 ግ	140 ጎ	g
Ṭait	141 ጠ	142 ጡ	143 ጢ	144 ጣ	145 ጤ	146 ጥ	147 ጦ	ṭ
Ṗaṭi	148 ጰ	149 ጱ	150 ጲ	151 ጳ	152 ጴ	153 ጵ	154 ጶ	ṗ
Ṣadai	155 ጸ	156 ጹ	157 ጺ	158 ጻ	159 ጼ	160 ጽ	161 ጾ	ṣ
Ḍappa	162 ፀ	163 ፁ	164 ፂ	165 ፃ	166 ፄ	167 ፅ	168 ፆ	ḍ
Af	169 ፈ	170	171 ፉ	172 ፋ	173 ፌ	174 ፍ	175 ፎ	f
Pa	176 ፐ	177 ፑ	178 ፒ	179 ፓ	180 ፔ	181 ፕ	182 ፖ	p

DIPHTHONGS

፩ 1 · ፪ 2 ፫ 3 ፬ 4 ፭ 5 ፮ 6 ፯ 7 ፰ 8 ፱ 9 ፲ 10 ፳ 11
፳ 20 ፴ 30 ፵ 40 ፶ 50 ፷ 60 ፸ 70 ፹ 80 ፺ 90 ፻ 100
፼ 200 ፻፻ 1,000 ፼፼ 10,000 ፻፼ 100,000 ፼፻ 1,000,000

FIGURES

183 ኩ kuă	184 ኩ kui	185 ኳ kuā	186 ኴ kuē	187 ኵ kuĕ
188 ጉ guă	189 ጉ gui	190 ጓ guā	191 ጔ guē	192 ጕ guĕ
193 ቁ quă	194 ቍ qui	195 ቋ quā	196 ቌ quē	197 ቍ quĕ
198 ኍ ḫuă	199 ኍ ḫui	200 ኋ ḫuā	201 ኌ ḫuē	202 ኍ ḫuĕ

PUNCTUATION

፡ hyphen ፣ comma ፤ semi-colon ፥ full-point

መጽሐፈ : ጤቀላ : አመ : ይስብክ : ጳውሎስ : ውስተ : ዙሪ : አህጉር : መ
በጽሐ : መቄዶንያ : ወኅደረ : ማኅደሮ : ለታምሬኖስ : ወይቤ : እንዘ : ደሜ
ሀር : ወይጌሥጸሙ : መጻእኑ : ንስብክ : መንግሥተ : ሰማያት : በቃለ : እግዚአ
ብሔር : ብፁዓን : እለ : የአምኑ : በልቦሙ : በወልደ : እግዚአብሔር : እስመ :

9 POINT ETHIOPIC

EGYPTIAN HIEROGLYPHS

THE CHARACTERS SHOWN ARE PART OF A STOCK OF 12 AND 18 POINT HIEROGLYPHIC PRINTING TYPE AT THE PRESS. FOR COMPLETE LIST OF CHARACTERS CONSULT OUR SPECIAL CATALOGUE

12 POINT HIEROGLYPHS

18 POINT HIEROGLYPHS

GERMAN NOS. 99 & 100

TEN POINT

CHARACTERS IN THE FONT

A B C D E F G H I K L M N O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r ſ s t u v w x y z

fl fi ff ffi ffl ſi ſt ll ß ꝛ ck ch ꝛc.

$ 1 2 3 4 5 6 7 8 9 0

Ä Ö Ü ä ö ü á é í ó ú ā ē ī ō ū ă ĕ ŭ ç

. , : ; = ' „ " ‟ ? !

A B C D E F G H I K L M N O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r ſ s t u v w x y z

fl fi ff ffi ffl ſi ſt ll ß ꝛ ck ch ꝛc.

$ 1 2 3 4 5 6 7 8 9 0

Ä Ö Ü ä ö ü á é í ó ú ā ē ī ō ū

. , : ; = ' „ " ? !

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht; eine solche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung ist in manchen Ländern noch heute sehr primitiv, doch mehr und mehr wird diesem Übel abgeholfen. Es werden überall Schulen eingerichtet, die Lehrlinge aus

8 POINT GERMAN NO. 99

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht; eine solche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung ist in manchen Ländern noch heute sehr

10 POINT GERMAN NO. 99

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht; eine solche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung ist in man

12 POINT GERMAN NO. 99

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht; eine solche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung ist in manchen Ländern noch heute sehr primitiv, doch mehr und mehr wird diesem Übel abgeholfen. Es werden überall Schulen eingerichtet, die

8 POINT GERMAN NO. 100

Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht; eine solche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung ist in manchen Ländern no

10 POINT GERMAN NO. 100

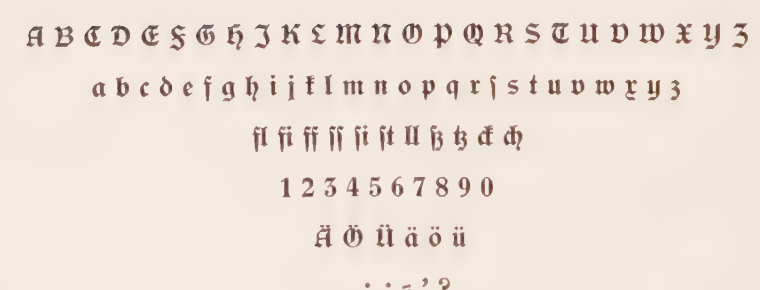
Die beste Art von Originalität ist diejenige, welche sich nach einer gründlichen Lehrzeit fühlbar macht; eine solche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung ist

12 POINT GERMAN NO. 100

GERMAN SCHWABACHER NOS. 86 & 93

ELEVEN POINT

CHARACTERS IN THE FONT



Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr primitiv, doch mehr und mehr wird dieſem Übel abgeholfen. Es werden überall Schulen eingerichtet, die Lehrlinge

8 POINT SCHWABACHER NO. 86

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr primitiv, doch mehr

9 POINT SCHWABACHER NO. 86

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch

10 POINT SCHWABACHER NO. 86

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen

11 POINT SCHWABACHER NO. 86

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr primitiv, doch mehr und mehr wird dieſem Übel abgeholfen. Es werden überall Schulen eingerichtet

8 POINT SCHWABACHER NO. 93

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in manchen Ländern noch heute ſehr

9 POINT SCHWABACHER NO. 93

Die beſte Art von Originalität iſt diejenige, welche ſich nach einer gründlichen Lehrzeit fühlbar macht; eine ſolche dauert natürlich lange Zeit und braucht Ausdauer. Die Erziehung iſt in

11 POINT SCHWABACHER NO. 93

	PORSON GREEK NO. 155		ANTIQUE GREEK		INSCRIPTION GREEK
Alpha	Α	α	Α	α	Α Ꭿ Ᾰ Ᾱ
Beta	Β	β	Β	β	Β ᵬ
Gamma	Γ	γ	Γ	γ	Γ ᴦ
Delta	Δ	δ	Δ	δ	Δ ◇
Epsilon	Ε	ε	Ε	ε	Ε Ε
Zeta	Ζ	ζ	Ζ	ζ	Ζ ≲
Eta	Η	η	Η	η	Η
Theta	Θ	θ	Θ	θ	Θ ⊟
Iota	Ι	ι	Ι	ι	Ι Ξ
Kappa	Κ	κ	Κ	κ	Κ Ϗ
Lambda	Λ	λ	Λ	λ	Λ ᴧ
Mu	Μ	μ	Μ	μ	Μ ᗰ
Nu	Ν	ν	Ν	ν	Ν
Xi	Ξ	ξ	Ξ	ξ	Ξ ≵
Omicron	Ο	ο	Ο	ο	Ο
Pi	Π	π	Π	π	Π
Rho	Ρ	ρ	Ρ	ρ	Ρ
Sigma	Σ	σ ς*	Σ	σ ς*	Ϲ ⊏ ≶
Tau	Τ	τ	Τ	τ	Τ
Upsilon	Υ	υ	Υ	υ	Υ
Phi	Φ	φ	Φ	φ	Φ
Chi	Χ	χ	Χ	χ	Χ
Psi	Ψ	ψ	Ψ	ψ	Ψ
Omega	Ω	ω	Ω	ω	Ω ω

* *Final letters*

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθεραπεῦσθαι ὁ Ἀπόλλων καί σε πάντα ἐκείνῳ πειθόμενον πράττειν. Ἐβουλόμην

6 POINT PORSON GREEK NO. 155

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πανυ γε τεθεραπεῦσθαι ὁ Ἀπόλλων καί σε πάντα ἐκείνῳ πε

8 POINT PORSON GREEK NO. 155

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθεραπεῦσθαι ὁ Ἀπόλλ

10 POINT PORSON GREEK NO. 155

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθεραπεῦσθαι

11 POINT PORSON GREEK NO. 155

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ

12 POINT PORSON GREEK

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθεραπεῦσθαι ὁ Ἀπόλλων καί σε πάντα

8 POINT ANTIQUE GREEK

Τάδε δέ μοι πάντως, ἔφη, Κροῖσε, λέξον πῶς ἀποβέβηκε τὰ ἐκ τοῦ ἐν Δελφοῖς χρηστηρίου· σοὶ γὰρ δὴ λέγεται πάνυ γε τεθερα

11 POINT ANTIQUE GREEK

ΡΗΞΑΝΤΑ ΥΙ ΡΑΦΥΛΑΞΑΟΤΑ ΠΑΝ Α Ρ ΥΡΑ
ΦΥΔΑΞΑΝΤΑ ΤΑΜΙΕΥΞΑΝΤΑΔΕΚΑΠ ΤΞΥΞΑΝΤΑ

10 POINT INSCRIPTION GREEK

Älef	א	Lämedh	ל
Bēth	ב בּ	Mēm	*ם מ
Gimel	ג גּ	Nun (nōon)	*ן נ
Däleth	ד דּ	Sammeḥ	ס
Hē	ה	Ăyin	ע
Waw (wow)	ו	Pē	*ף פ פּ
Zăyin	ז	Sädhē	*ץ צ
Ḥēth	ח	Kōf	ק
Tēth	ט	Rēsh	ר
Yōdh	י	Shin	שׁ
Kăf	*ך כ כּ	Sin	שׂ
		Taw (tow)	ת תּ

* *Final letters*

מִשְׁלֵי שְׁלֹמֹה בֶּן־דָּוִד מֶלֶךְ יִשְׂרָאֵל: לָדַעַת חָכְמָה וּמוּסָר לְהָבִין אִמְרֵי
בִינָה: לָקַחַת מוּסַר הַשְׂכֵּל צֶדֶק וּמִשְׁפָּט וּמֵישָׁרִים: לָתֵת לפתאים עָרְמָה לָנַעַר

6 POINT POINTED HEBREW

מִשְׁלֵי שְׁלֹמֹה בֶּן־דָּוִד מֶלֶךְ יִשְׂרָאֵל: לָדַעַת חָכְמָה וּמוּסָר לְהָבִין
אִמְרֵי בִינָה: לָקַחַת מוּסַר הַשְׂכֵּל צֶדֶק וּמִשְׁפָּט וּמֵישָׁרִים: לָתֵת

9 POINT POINTED HEBREW

SYRIAC

Names of the Letters	Standing Alone	Joined to		
		Preceding	Preceding and Following	Following Letter Only
Âlaf	ܐ	ܐ		
Bêth	ܒ	ܒ	ܒ	ܒ
Gâmal	ܓ	ܓ	ܓ	ܓ
Dâlath	ܕ	ܕ		
Hê	ܗ	ܗ		
Wau	ܘ	ܘ		
Zain	ܙ	ܙ		
Ḥêth	ܚ	ܚ	ܚ	ܚ
Ṭêth	ܛ	ܛ	ܛ	ܛ
Jôdh	ܝ	ܝ	ܝ	ܝ
Kâf	ܟ	ܟ	ܟ	ܟ
Lâmadh	ܠ	ܠ	ܠ	ܠ
Mîm	ܡ	ܡ	ܡ	ܡ
Nûn	ܢ	ܢ	ܢ	ܢ
Semkath	ܣ	ܣ	ܣ	ܣ
ʿÊ	ܥ	ܥ	ܥ	ܥ
Pê	ܦ	ܦ	ܦ	ܦ
Ṣâdhê	ܨ	ܨ		
Qôf	ܩ	ܩ	ܩ	ܩ
Rêsch	ܪ	ܪ		
Schîn	ܫ	ܫ	ܫ	ܫ
Tau	ܬ	ܬ		

ܘܥܕܐܝܐ ܥܡܗ ܫܡ ܐܝܬܐ ܕ ܒܫܡ. ܗܕܐ ܕܥܒܕ ܕܐܒ. ܘܥܕܐܝܐ ܥܡܗ ܫܡ ܐܝܬܐ ܕ ܒܫܡ. ܗܕܐ ܕܥܒܕ ܕܐܒ.

9 POINT NESTORIAN SYRIAC

TEN POINT

А	а	[a]	Р	р	[ɛr]
Б	б	[*b*ɛ]	С	с	[ɛs]
В	в	[*v*ɛ]	Т	т	[*t*ɛ]
Г	г	[*g*ɛ]	У	у	[u]
Д	д	[*d*ɛ]	Ф	ф	[ɛf]
Е	е	[jɛ]	Х	х	[xa]
Ж	ж	[žɛ]	Ц	ц	[tsɛ]
З	з	[*z*ɛ]	Ч	ч	[ča]
И	и	[i dvajn**o**j ɛ]	Ш	ш	[ša]
І	і	[i s t**o**čkoj]	Щ	щ	[šča]
Й	й	[i s kr**a**tkoj]	Ъ	ъ	[jɛr]
К	к	[ka]	Ы	ы	[jir**ы**]
Л	л	[ɛl]	Ь	ь	[j**e**r]
М	м	[ɛm]	Ѣ	ѣ	[ja*t*']
Н	н	[ɛn]	Э	э	[ɛ abar**o**tnaj ɛ]
О	о	[o]	Ю	ю	[ju]
П	п	[*p*ɛ]	Я	я	[ja]

Въ гостинной принимаютъ гостей. Полъ ея устланъ коврами, и на стѣнахъ висятъ прекрасныя картины. Спальни—комнаты, въ которыхъ спятъ люди; въ спальняхъ стоятъ кровати, комоды и высокіе шкапы. Въ кухнѣ приготовляютъ кушанье; съѣстные припасы хранятся въ кладовыхъ или въ погребахъ. Столовая—комната, въ которой кушаютъ: завтракаютъ, обѣдаютъ и ужинаютъ. Въ столовой стоятъ большой, круглый столъ и высокій буфетъ. Около стола стоятъ нѣсколько стульевъ. Одинъ

8 POINT RUSSIAN NO. 308

Въ гостинной принимаютъ гостей. Полъ ея устланъ коврами, и на стѣнахъ висятъ прекрасныя картины. Спальни—комнаты, въ которыхъ спятъ люди; въ спальняхъ стоятъ кровати, комоды и высокіе шкапы. Въ кухнѣ приготовляютъ кушанье; съѣстные припасы хранятся въ кладовыхъ или въ погребахъ. Столовая—комната, въ которой кушаютъ: завтракаютъ, обѣдаютъ и ужинаютъ. Въ столовой стоятъ большой, круглый

10 POINT RUSSIAN NO. 308

Въ гостинной принимаютъ гостей. Полъ ея устланъ коврами, и на стѣнахъ висятъ прекрасныя картины. Спальни—комнаты, въ которыхъ спятъ люди; въ спальняхъ стоятъ кровати, комоды и высокіе шкапы. Въ кухнѣ приготовляютъ кушанье; съѣстные припасы хранятся въ кладовыхъ или въ погребахъ. Столовая—комната, въ которой кушаютъ: завтракаютъ, обѣдаютъ и ужинаютъ. Въ столовой стоятъ большой, круглый столъ и высокій буфетъ. Около стола стоятъ нѣсколько

8 POINT RUSSIAN NO. 318

Въ гостинной принимаютъ гостей. Полъ ея устланъ коврами, и на стѣнахъ висятъ прекрасныя картины. Спальни—комнаты, въ которыхъ спятъ люди; въ спальняхъ стоятъ кровати, комоды и высокіе шкапы. Въ кухнѣ приготовляютъ кушанье; съѣстные припасы хранятся въ кладовыхъ или въ погребахъ. Столовая—комната, въ которой кушаютъ: завтракаютъ, обѣдаютъ и ужинаютъ. Въ столовой стоятъ большой, круглый

10 POINT RUSSIAN NO. 318

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MISCELLANEOUS SIZES

701 702 704 703 20 *Foundry* 21 *Foundry*

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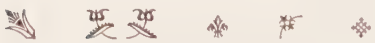

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COMBINATION FLOWER BORDERS

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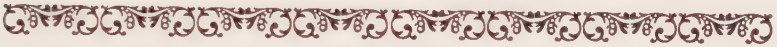

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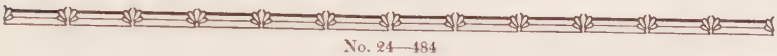

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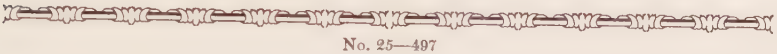

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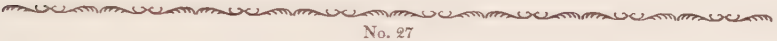

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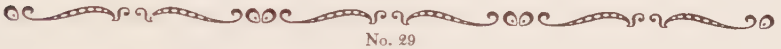

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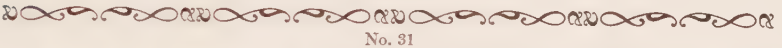

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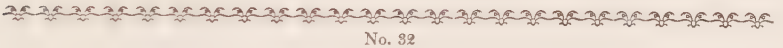

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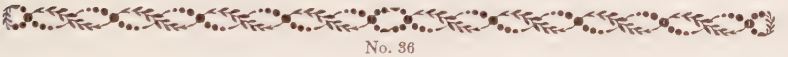

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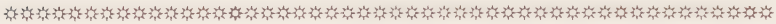
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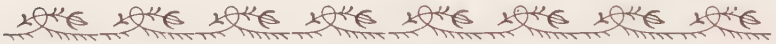
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No. 50—680N

No. 51—Two colors

No. 52—Two colors

No. 53

No. 54

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No. 203—Hairline Parallel

No. 647—One-half Point Parallel

No. 614—One-half Point Parallel

No. 641

No. 1644

No. 644

No. 643

No. 600A—Hairline

No. 646—One-half Point

No. 601—One Point

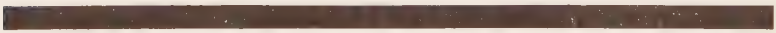
No. 602—Two Point

No. 603—Three Point

No. 404—Four Point

No. 605—Six Point

No. 808—Eight Point



No. 909—Nine Point

No. 1212—Twelve Point

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75* 76–875N* 77* 78–1004 79 80 81 82 83 84 85 86 87

88–673 89* 90–1036* 91 92 93* 94 95 96

97* 98–1034* 99* 100* 101* 102* 103* 104* 105*

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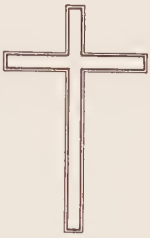
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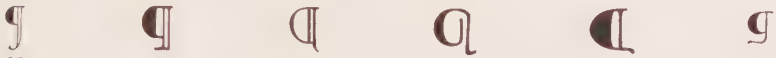
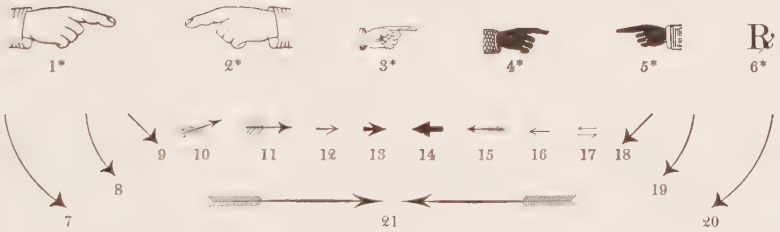
** Available in miscellaneous sizes*

PARAGRAPH MARKS



BRACKETS

SPECIAL CHARACTERS



DASHES

1—Linotype Dash*

2—German Dash*

3—Bodoni Dash*

* *Available in miscellaneous sizes*

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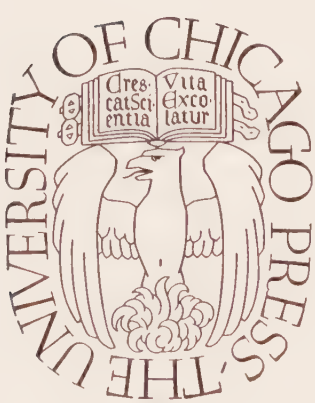

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5A

6A

7A

8A

9A

11A ($2\frac{1}{8}\times2\frac{3}{4}''$) *also available*
5B and 10B in 5 colors

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